

July 1, 1949

Mr. A. S. Cowie
Cowie Galleries
Biltmore Hotel
Los Angeles 13, California

Dear Mr. Cowie:

The next time I plan a trip to California I shall give myself one week to really carry out plans which are important to me. The hectic rushing really got me down. I so hated to miss my appointment with you the second time, but thought I was being bright by taking my baggage to the railroad station to check and thus give myself plenty of leisure time for a visit. However, I did not realize that one had to spend forty-five minutes on line to get a ticket. I shall be more sensible next time.

As I promised I am enclosing a catalogue entitle "The Artist Speaks" together with the statement we used to express our own opinion. Incidentally the catalogue lists all the artists we represent with the exception of the deceased artists who naturally could not be in the exhibition. This list includes Arthur Dove, Preston Dickinson, Demuth and a few others whose pictures we own.

If you care to send me your list I shall be very glad to make my suggestions.

It was wonderful meeting you and Mary and I do hope that I will have occasion to see you soon in New York.

Meanwhile, my very best regards to you both and many thanks for your kind hospitality.

Sincerely yours

EGH:la

July 29 1949.

12309 FAIRHILL ROAD
CLEVELAND 20, OHIO

Dear Mr. Flan -

Thank you for your nice letter.

I certainly would like to see those
baseball paintings & also the new
Levine.

I did not come East with
the team - but your letter was forwarded
to me here.

We'll be returning to New York home
this winter & will be in the gallery then -
Sincerely
Hank Greenberg

July 1, 1949

Dear Mr. Price:

Now that I am gradually thawing out, and I might add, literally so as well, I recall the wonderful time I had in California and particularly the visit at your house.

It was wonderful meeting you and seeing you in your own habitat. I regret however that we did not have an opportunity to have a real honest to goodness talk. There are quite a few ideas I have regarding the Institute, some of which I have already mentioned to Shirley. Do you ever come East? If so, could I induce you to have dinner and spend an evening here for the sake of art. It will give me great pleasure to see you again.

Sincerely yours

July 1, 1949

Mr. James Johnson Sweeney
120 East End Avenue
New York 28, N. Y.

Dear Mr. Sweeney:

We certainly shall be glad to cooperate with you in connection with the catalogue.

If and when we publish catalogues of any interest, a number will be delivered to Mr. George Wildenstein. Do you wish to include announcements, now that we are cutting expenses and publish fewer catalogues and more simple announcements.

Sincerely yours

EGHla

July 5, 1949

Mrs. Winifred Jones Gladwin
534 East Valley Road
Santa Barbara, California

Dear Mrs. Gladwin:

No doubt Mr. Gladwin told you of my visit to your house. It was very kind of him to show us around, and we certainly were impressed, both with the grounds and with the placing of the sculptures. There is nothing more gratifying than seeing one's favorite works of art placed in such an ideal setting. I was delighted and reported to Mr. Zorach, who was equally happy about it.

Donald Bear, the director of the Art Museum in Santa Barbara, shared my enthusiasm. Incidentally, since you are a resident of Santa Barbara, I can tell you how fortunate you are to have one of the most beautiful museums, and one of the most brilliant directors in the country. I did not have a chance to discuss the matter with Mr. Bear, but it occurred to me, on my return from a wonderful trip in buoyant and daring spirit, to suggest that at some time you could send to the museum a sculpture by William Zorach, since I know that Mr. Bear has always admired his work so; or perhaps present a small fund to the museum for the purchase of drawings by Zorach and other sculptors in order to build up what promises to be one of the top collections of drawings in American museums.

I hope that you did not remain in New York during the very hot spell we had, as it must be quite difficult for someone living in as ideal a place as Santa Barbara.

My best regards.

Sincerely yours

EGHla

CLASS OF SERVICE
This is a full-rate Telegram or Cablegram unless its deferred character is indicated by a suitable symbol above or preceding the address.

WESTERN UNION

JOSEPH L. EGAN
PRESIDENT

1901

SYMBOLS
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10 5 PM 9 49

MRS EDITH HALPERT, THE DOWN TOWN GALLERY=

32 EAST 51 ST NYK=

UNLESS YOU HAVE ALREADY DONE SO PLEASE DO NOT SEND EITHER
THE LEVINE OR THE SHAHN HAVE DECIDED THAT I AM NOT
INTERESTED IN EITHER ONE ENOUGH TO PURCHASE SAME AT THIS TIME=
ROBERT D STRAUS=

SHAHN=.

THE COMPANY WILL APPRECIATE SUGGESTIONS FROM ITS PATRONS CONCERNING ITS SERVICE

Seminars on American Culture
July 5 - 15, 1949

AMERICAN FOLK ART
Painting and Sculpture

1. What folk art represents - its place in our native tradition - historical, cultural and artistic significance.
2. Critical definition of style - what folk art is, and what it is not - how it differs from other kinds of art. Specific comparisons between folk art and academic art of 18th and 19th century.
3. Survey of primitive painting
Subject matter - portraiture, landscape, marines, still life, fractur, murals.
Techniques - oil, watercolor, pastel, fresco, glass painting, drawing.
4. The primitive painters - well known, little known and anonymous. How they worked, where, when. The itinerants.
5. Survey of folk sculpture - ship carving, trade signs, weather-vanes, toys, decoys, circus carvings, house decorations, portraiture.
6. Figureheads and cigar-store figures.
7. Weather-vanes, toys, decoys.
8. Circus and carousel carvings, sculpture for house and garden, portraits.
9. Collecting of folk art
Collections of various kinds of folk art - public, private, dealers.
"Points" to consider in collecting individual items of painting and sculpture in various categories. Current prices.
The Cooperstown collection.

FOLEY'S

HOUSTON, TEXAS

July 6, 1949.

EXECUTIVE OFFICES

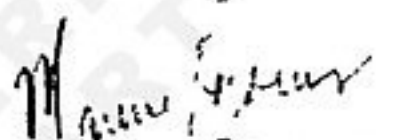
Miss Edith G. Halpert
The Downtown Gallery
32 East 51 Street
New York 22, New York

Dear Miss Halpert:

Thank you very much for your letter of June 30th. Mr. Farmer has already left Houston but I have sent a letter which will reach him en route, suggesting that he contact you to arrange a convenient date for his appointment with you. I apologize for this interruption of your vacation and I hope that a trip into town will not be a great deal of trouble for you.

With best regards.

Very truly yours,


Maurice Lazarus.

ML:mm

LAW OFFICES
JOSEPH E. GOLD
SUITE 1301 FINANCE BUILDING
1428 SOUTH PENN SQUARE
PHILADELPHIA 2
RITTENHOUSE 6-3100

July 7, 1949

Miss Edith G. Halpert
c/o The Downtown Gallery
32 E. 51st Street
New York, N. Y.

Dear Miss Halpert:

I have two Kuniyoshi gouaches which are scenes
on the Maine coast.

Would you please let me know what these would
approximately bring at the present time, and I will
advise you at a later date whether or not I will sell
the same.

Very truly yours,

Joseph E. Gold
JOSEPH E. GOLD

JEG:sbl

OFFICE:
10910 KINROSS AVE.
LOS ANGELES 24

JAMES VIGEVENO GALLERIES

160 Bronwood Avenue
Westwood Hills, Los Angeles 24

TELEPHONE
ARIZONA 34182

July 6th
1949

Mrs. Edith G. Halpert
Downtown Gallery
32 East 51st St.
New York 22, N.Y.

Dear Mrs. Halpert:

Thank you very much for your kind letter of June 1st. For us it has been a sincere pleasure to have seen you here and to have made some good contact with you.

I am very happy for you that you were able to see the Harnett, as we feel that it is of the utmost interest to you, after all you have told us.

Since the arrival of your letter I have tried to reach Mr. Hornblow, but was unable to get hold of him. But after having thought the matter over thoroughly between us, we are of the opinion that it will be much more effective if you were to write to Mr. and Mrs. Hornblow directly, as you have met him personally. Giving them all your considerations and reasons for your suggestion, you will be most likely to get their consent in the matter, as it will be a credit to them as well. I am perfectly satisfied with your suggested arrangement in dividing profits in case of a sale. But to us your personal affair of straightening out the matter of Harnett with the fiend in San Francisco, is much more important.

The address of the Hornblow's is:
Mr. & Mrs. Arthur Hornblow Jr.
822 N. Whittier Drive Beverly Hills, Calif.

Thank you for sending me the check for the Chagall painting.

With very kind personal regards from us both

Truly yours,

James V. Igoven

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

DEPARTMENT OF THE ARMY
NEW YORK FIELD OFFICE
REORIENTATION BRANCH
CIVIL AFFAIRS DIVISION

139 CENTRE STREET

NEW YORK 13, N.Y.

11 July 1949

Mr. John S. Newberry
Director, Alger House Museum
Detroit Institute of Arts
Gross Point Farms, Michigan

Dear Mr. Newberry:

The Albertina Gallery in Vienna, through the Information Services Branch in Austria, has requested the Music, Art & Exhibits Section of the New York Field Office to assemble an exhibit of American water colors to be shown there during this coming Autumn. As you know, the Albertina Gallery is one of the foremost European museums and is devoted wholly to water colors and drawings. This will be the first time that this phase of American art has been shown in Austria and it is, of course, our desire to make the exhibit as fine a one as possible.

In order to carry out our purpose we invited Mr. John I. E. Baur of the Brooklyn Museum, Mr. Lloyd Goodrich of the Whitney Museum of American Art, Miss Dorothy Miller of the Museum of Modern Art and Dr. E. P. Richardson of the Detroit Institute of Arts to serve as an advisory panel. This panel met on 14 June and selected the pictures they felt would make the ideal group. Among those that they wish to send is Pears by Charles Demuth, which is owned by you.

The manner of handling the pictures to be borrowed for this purpose will be as follows: W. S. Fudworth & Son, Inc., 424 West 50th Street, New York 19, N. Y. will receive the pictures, repack them for overseas shipment and deliver them to the ship. W. R. Keating & Co., 90 Broad Street, New York 4, N. Y. will take over at this point and be responsible for the overseas shipment, by steamer to Europe and by railroad to Vienna, delivery to the Albertina Gallery, and, upon completion of the exhibit, will be responsible for returning the pictures to W. S. Fudworth & Son, Inc. The latter will then repack the pictures for return to their owners. All express and other shipping charges within the United States will be paid through W. S. Fudworth & Son, Inc. This will include the express charges from the present location of the painting to W. S. Fudworth & Son, Inc. and return. This picture will be fully covered by insurance from the time it leaves the owner's hands until it is returned. This insurance will be handled through W. R. Keating & Co. and all shipping charges outside the United States will be handled through W. R. Keating & Co. as well.

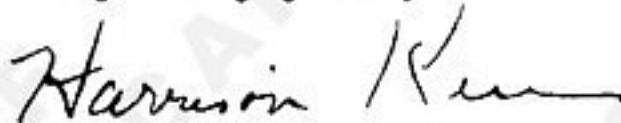
Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



We sincerely hope that the above-mentioned painting can be made available to us for this exhibit. In order to insure the arrival of the shipment in ample time for hanging, the picture should be in the possession of W. S. Budworth & Son, Inc. during the week of 25 July. The paintings are scheduled to be back in the United States not later than 1 February and will be promptly returned to their respective owners.

We are inclosing a form which will give the exact information if you will be kind enough to have it filled in. May we look forward to an early reply as we are most anxious to know what we shall be able to send to Vienna?

Very truly yours,



HARRISON KERR
Chief, Music, Art & Exhibits

Incl:
Form

12 July 1949

Castleton China
212 Fifth Avenue
New York 10, N. Y.

Attention: Mr. Robert P. Johns

Dear Mr. Johns:

At your earliest convenience we would appreciate receiving the additions to that confirming letter concerning the arrangements relative to the reproduction of the paintings by Marin and Davis on china.

We are also curious as to Mr. Hellmann's decision concerning the steel-pen drawing of the eagle. Steel-pen drawings of this type are exceedingly rare and we can not afford to have this outstanding example on approval for such a long period.

With many thanks for your cooperation, I remain

Sincerely yours,

Charles Alan
Associate Director

CASTLETON CHINA

INCORPORATED



L. E. Hellmann
PRESIDENT

212 FIFTH AVENUE, NEW YORK 10, N. Y. MURRAY HILL 3-8948

July 12, 1949

Mr. Charles Alan, Associate Director
THE DOWNTOWN GALLERY
32 East 51 Street
New York 22, New York

Dear Mr. Alan:

In reply to your letter of June 28 and our subsequent telephone conversation, I would like to confirm the fact that we will not reproduce more than twenty-four (24) pieces of each design and these to be for exhibition purposes. If either of these paintings (Marin and Davis) is further reproduced, a royalty basis will be negotiated at that time.

I would also like to assure you that the two paintings which we have retained -- namely, "Town with Boats" by Stuart Davis, and "Tree and Rock and Schooner" by John Marin, have been insured for \$1,000.00 each by Frenkel & Company, Policy No. IFA 26564 under date of June 23, 1949.

In regard to the American steel pen drawing "American Eagle" priced at \$90.00 -- it is our understanding that we can reproduce twenty-four (24) pieces of this item at no extra charge but that if we put it into production commercially, there will be a \$45.00 extra charge for the reproduction rights. We have not yet decided definitely as to whether we are going to use the American Eagle at all nor have we decided if we use it for the Exhibition, whether we will use it commercially later. As soon as we come to a decision on this matter, we will let you know.

Yours very truly,

Robert P. Johns
Executive Vice President

RPJ:R

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14 July 1949

Miss Alice Ford
20 South 12th Street
Philadelphia 7
Pennsylvania

Dear Miss Ford:

Following are the sizes of
paintings you requested - dimensions in inches,
height precedes width:

Miss Tweedy of Brooklyn	39 x 33
Mourning Picture - Merrill	17 $\frac{1}{2}$ x 22 $\frac{1}{2}$
Wight Portraits	31 $\frac{1}{2}$ x 25 $\frac{1}{2}$ each
Hicks: The Lion Family	25 x 30
Mourning Picture - Worth	11 x 13

I would suggest you commu-
nicate with Williamsburg concerning the sizes of
the paintings in the Rockefeller Collection.

Sincerely yours,

Charles Alan
Associate Director

July 15, 1949

Dear Alfred:

Perhaps you know that I have been absent from the gallery since early June - in California and Cooperstown. When I returned, I spent an evening with Charles Alan to catch up on gallery events, and was greatly shocked to learn that Jacob Lawrence is seriously ill and has been for about six months.

Gwen Lawrence did not mention it until recently, and Charles has been doing everything in his power to help, and wrote to Dr. David Levy for some suggestions, as the young but reputable psychiatrist diagnosed the case as urgent. Dr. Levy is evidently out of town. The psychiatrist insists that Jake requires immediate hospitalization - in a private sanitarium where Jake would receive proper, consistent treatment. Gwen's efforts to place him anywhere have been unsuccessful, for one obvious reason and for the lack of funds.

I feel equally helpless in this situation, as I have neither the experience nor the wherewithal. My financial status will not carry the addition of the Lawrence burden for any appreciable time no matter what sacrifices I make. On the other hand, an artist and person of Jake's character cannot be dismissed. I am therefore writing to you (I could not reach you by phone) in the hope that you will offer

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some advice. Surely there must be some foundation or person or organization that will interest itself in making immediate contact with a sanitarium and will arrange for necessary financial responsibility. I shall take care of Gwen until she can make some adjustment or can find a job.

It embarrasses me to shift the burden thus, but I know no one else who would be sympathetic and discreet. (I have Gwen's permission to write to you.)

Won't you please phone me at Newtown (Conn.) 241-J reversing the charges. I am ready to dash into New York at a moment's notice, if you think it advisable for me to do so. It is urgent.

Forgive me.
Sincerely yours,

P.S. Incidentally, Jake continues to paint intermittently, and is making fine progress with the poster. Perhaps he can pay his way by teaching art as therapy?

15 July 1949

Mr. Robert P. Johns, Executive Vice President
Castleton China, Inc.
212 Fifth Avenue
New York 10, N. Y.

Dear Mr. Johns:

Thank you for your letter of July 12th, concerning the reproduction of the Marin and Davis paintings on china. The additional points, as outlined, are agreeable to us.

There seems to be some misunderstanding, however, about the steel-pen drawing of the Eagle. I thought I had made it clear that the price of this drawing, for the exhibition or for commercial purposes, is \$155.00. If this is not agreeable to you we would prefer that you return this drawing at your earliest convenience. I do not mean to pressure you, but these drawings are so rare that we can not afford to have this one out of the gallery for such a long period of time, while you come to a decision.

Sincerely yours,

Charles Alan
Associate Director

July 15, 1949

Mr. Joseph E. Gold
Suite 1301 Finance Building
1428 South Penn Square
Philadelphia 2, Pennsylvania

Dear Mr. Gold:

Mrs. Halpert left for her vacation the July 4th week end and will not be back until Labor Day.

If the information you request is urgent, I shall forward the letter to her at her summer home.

sincerely yours



Cambridge, Mass.
July 15, 1949

Dear Mrs. Balfant,

Do you know that your story about fish-eggs and Champagne is one of the most graphic, and dauntless, recitations of deities to come my way. Being a pedagogue its going to be easy for me to cross them both off.

I so enjoyed the evening at your house, delicious dinner and pleasant people.

Liked Levin very much, would plan to ask him out next

for a summer when I know what my next budget is going to look like. He can then figure his itinerary.

After about two weeks of paddling around the New York galleries, I could say that to a country boy it looks as though you've got much the most of the best.... so well presented.

Thanks again for your hospitality.

Sincerely,

Don Goodall

THE BRICK HOUSE
SOUTHERN ACRES
SHELBURNE, VERMONT

Dear Mrs. Halpert,

Am so sorry that I missed you at Cooperstown. I had two very interesting days there.

Did you notice that in their folk art gallery that they had a picture of my or should I say our Hessian Soldier. Then I see in Mr. Christianson's book that there is a picture of Columbia.

In one of his lectures he showed two slides of circus figures. One was a ballet dancer in pink. I thought very fine although of 1900. It belonged to Ringling Brothers.

Do you think that I should have one of these circus figures in my collection?

You know how I depend on your advice. I can see how I should have collected some of the primitive paintings and hope I still can after some of this building is finished. Having been brought up with paintings all my life I suppose that is one reason why I never went in to collecting them.

Watson Jr. did so enjoy seeing you and what did you think of his things?

Every good wish for a pleasant summer and write me a line when you have the time.

Sincerely yours,

Plinio Nóbrega
July 15th. [1944]

CASTLETON CHINA

INCORPORATED



L. E. Hellmann
PRESIDENT

212 FIFTH AVENUE, NEW YORK 10, N. Y. MURRAY HILL 3-8948

July 20, 1949

Mr. Charles Alan, Associate Director
THE DOWNTOWN GALLERY
32 East 51 Street
New York 22, N. Y.

Dear Mr. Alan:

Thank you for your letter of July 15 in reference to
the steel pen drawing of the eagle.

We have decided that we will take this drawing at
a price of \$90.00 plus \$45.00 for the reproduction
rights, and we would appreciate your billing us for
same.

I am sorry to have delayed in giving you an answer
on this particular piece.

Sincerely,

CASTLETON CHINA, Inc.

R. P. Johns
Executive Vice President

RPJ:R

New York State Historical Association
Cooperstown, New York

LOUIS C. JONES
DIRECTOR

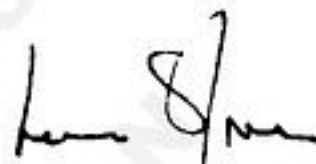
July 20, 1949

Mrs. Edith G. Halpert,
32 East 51st Street,
New York, N.Y.

Dear Mrs. Halpert:

Now that the Seminars are over I want to express to you how very grateful we are for the contributions you made toward their success. It was a very real privilege to have you sharing with us in this exciting new experiment and we are very proud that you felt that the work we are doing is of sufficient value so that you could take time out of our busy life to be with us.

Most cordially yours,



Louis C. Jones
Director

LCJ:W

P. S. Will you send me at your earliest convenience a statement of your travelling expenses so that we can send them on to you?

L. C. J.

The paintings are being crated and ought to be ready some time this week. The man had visitors and couldn't get at them. Sorry for the delay

July 20, 1949

Sincerely
The Smithy
Cooperstown, N.Y.

Prayer Jackson

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THIS SIDE OF CARD IS FOR ADDRESS



Mrs. E.G.Halpert

32 East 51st Street

New York, N.Y.

THE MUSEUM OF MODERN ART

NEW YORK 19

11 WEST 53rd STREET

TELEPHONE CIRCLE 5-8900

CABLES MODERNART, NEW-YORK

ALFRED H. BARR, JR.

DIRECTOR OF THE MUSEUM COLLECTIONS

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Dear Edith

Should do what I can

about Jacob Lawrence. Have
written in notes already and
sent with them some
as Charles gets me a letter
now. info.

W. L. T. with love!
Art
John

Greenwood, Vt.
Feb. 21 '49

July 25, 1949

Dear George:

Fancy me writing a sales letter - and during my vacation. But the painting, a Kodachrome of which I am enclosing, seems to have Brewster written all over it, and I couldn't resist the temptation. I am not referring to the subject matter, needless to say....

How are you, and how is Joan? Is there any possibility that you will be driving via Newtown? I should so much like to see you, and to show off my pre-Revolutionary architecture. This house even has a large guestroom which is at your disposal at any time. I do hope you will come and soon. It will be wonderful to visit with you and Joan.

When is the article about your house to appear? And where is your country house. I am planning to take a trip in the direction of Vermont before the summer is over, and should like to see the other masterpiece.

I look forward to hearing from you. My very best regards.

Sincerely,

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DALZELL HATFIELD
FINE PAINTINGS
AMBASSADOR HOTEL
LOS ANGELES

July 25, 1949.

Mrs. Edith Halpert,
The Downtown Gallery,
32 East 51st Street,
New York City, N. Y.

Dear Edith:

This is to advise that we have safely received the John Marin Watercolors. I think in time we should build up here a good business for these, but it will take some time.

Dal is still in the East but has left New York and will probably get back to Los Angeles next week.

I hope you are having a nice time in your country house these hot days. Dal wrote me that New York weather was practically unbearable. We've had a few hot days out here also, but on the whole it's been very pleasant.

I enjoyed seeing you here very much and I am looking forward to seeing you when we come to New York in the fall.

As ever,

Ruth

RH tf

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Stulen

July 25, 1949

Hillside Hospital Clinic
118 West 79 Street
New York, 24, NY

Attention Miss Berchenko

Dear Miss Berchenko:

The Downtown Gallery assumed the responsibility for a period not to exceed three months of paying for the board and treatment of Mr. Jacob Lawrence at the total rate of \$55.00 per week.

Sincerely yours,

President

July 25, 1949

Hillside Hospital Clinic
118 West 79 Street
New York, 24, N.Y.

Attention Miss Berchenko

Dear Miss Berchenko:

The Downtown Gallery will guarantee payment
of \$55.00 per week for a period not to exceed
three months,

Very
truly
yours,
The Downtown Gallery
118 West 79 Street
New York, 24, N.Y.

cc: Mr. Berchenko
118 West 79 Street
New York, 24, N.Y.

cc: Mr. Berchenko

Newtown, Conn. (summer address) ****

July 25, 1949

Mrs. Arthur Hornblow Jr.
822 N. Hittier Drive
Beverly Hills, California

Dear Mrs. Hornblow:

I am so sorry to have missed you when I visited your home. Unless I am mistaken we met some years ago in Paris, shortly after you studied with my husband - Sam Halpert.

No doubt Mr. Hornblow mentioned to you how delighted I was to finally locate what we consider the key picture by Harnett. There has been considerable controversy regarding the authenticity of any of the known rack pictures, and the only evidence we have is a photograph of what appears to be your Harnett, with the artist's autograph across the face of the original photograph. We also have a complete file of photographs, X-ray and Infra-red plates of all the other rack paintings signed by Harnett, and in the possession of the Museum of Modern Art, the Phillips Memorial Gallery and Oliver Jennings. The only way that a final decision can be made is by comparing the four pictures and studying them in conjunction with all the scientific data that has been thus far assembled.

Because your Harnett was glassed and I had no equipment with me for close examination, I cannot conclusively state that it is the picture, but could any one else under the same circumstances. For the interest of science, and for the enhanced valuation of the painting, I am asking whether you and Mr. Hornblow would consider sending your painting to New York, at my expense - or directly to Mr. Sheldon Neck of the Brooklyn Museum, so that Mr. Carr, Mr. Phillips, Mr. Neck and Mr. Posen can examine all four pictures simultaneously, and determine once for all the authenticity of one or all. I can give you a personal guarantee that the painting will not be touched by anyone, and will be returned to you in the same condition, with full insurance coverage, also at my expense. And can you furnish whatever information you have about its former ownership, etc..

The entire art world will be grateful to you. Please!

Sincerely yours,

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July 25, 1949

Dear Mr. Karolik:

I have recently returned from the Seminar of American Culture (?) held in Cooperstown, and after a short spell of weeding a so-called garden, am preparing for another trip, educational and otherwise. This time I am to speak at the RI museum on August 10th, and because of the proximity of Providence to Newport - according to my map - am ready to descend upon you, if I am asked to call.

Please let me know if it will be convenient for you to receive a live primitive, and if so, when. I can make it the 11th as I shall complete my activities in Providence the evening of the 10th.

If you are traveling in this direction before the specified date, why don't you pay me a visit. I promise not to tempt you as nothing in the house is for sale. You may, however, enjoy seeing the few nice pictures I have, and may like to combine the visit with a stop to see the Lipman collection at the same time. So let me know, using the above address. My best regards.

Sincerely yours,

July 25, 1949

Mr. Louis C. Jones
Director, NY State Historical Association
Cooperstown, N. Y.

Dear Mr. Jones:

Many thanks for your kind letter. I did so thoroughly enjoy my stay in Cooperstown, and certainly regret that I lost the opportunity of hearing some of the interesting talks and the pleasure of becoming better acquainted with you. My split responsibilities - the folk art, my summer visitors - and the contemporary artists give me little time for self-indulgence. Fortunately, I managed to meet the client, and make a sale for one of our living artists.

I cannot tell you how pleased I was to find such wonderful material in the two museums. Congratulations. If at some time you can give me an idea of your future plans in relation to folk art, I can possibly make some suggestions of gifts, etc., and - of course - can show you some of our hidden treasures reserved for museum collections. You probably know that we have the largest and most comprehensive selection of paintings and sculpture, much of such material acquired many, many years ago when the better things were still available. In any event, I hope that you will come in after Labor Day when I shall be at the gallery regularly.

The expense account is enclosed. My summer address is Newtown, Connecticut.

Sincerely yours,

July 25, 1949

Mr. Louis C. Jones
N.Y. State Historical Assn.
Cooperstown, N. Y.

Dear Mr. Jones:

Thank you for your very nice letter. I did so enjoy my stay in Cooperstown, and sincerely regretted both the fact that I could not enjoy the talks of the other members of the seminar, and the fact that I did not get an opportunity to become better acquainted with you.

July 25, 1949

Dear Mrs. Hobbs:

Thank you for your letter. I, too, am sorry to have missed you in Cooperstown. But I was obliged to dash back in order to make a sale for one of my "living" artists. It was a most interesting experience to participate in the Seminar and to realize how greatly the enthusiasm for American folk art has grown in so very short a period. It must be gratifying for you to realize that you are one of the few pioneers.

The Index of American Design has plates of quite a few of your possessions - the Oriental Girl in your Indian collection, the figureheads, the bowling pins, etc. Columbia has also been reproduced in a number of books, records of which will accompany the delivery of the two sculptures.

It was a real pleasure to meet your son, and to find such real appreciation for the material. I should very much like to see one of the Indians removed from California and sent to Shelburne. It is the small female figure wearing a yellow shawl. Some of the larger Schimmel carvings in his home would also be an addition, unless you have similar examples in your Vermont home. I am so eager to see the objects there that you

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

plan to transfer to your museum. If you will let me know when in August it will be convenient to see you, I shall be delighted to come up to Shelburne where we can really discuss the matter, and outline a tentative plan for future activities.

The picture problem will not be a very serious one, as I have retained from my early purchases enough first rate material to make up at least one small but complete cross-section at the earlier prices, and have subsequently acquired two complete collections made up by discriminating persons many years ago. This can all wait until your museum is fully established and you have a very definite pattern in mind for future planning.

I am to give a talk in Providence (at the museum) on August 10, and may continue to Newport to see Mr. Karolik. Perhaps I shall not be too tired to drive on to Shelburne after that, or may make a separate trip later. Please let me know when it will be convenient, for you.

Meanwhile, my very best regards.

Sincerely yours,

FORT WORTH ART ASSOCIATION

PUBLIC LIBRARY

FORT WORTH, TEXAS

July 26, 1949

Mr. Charles Alan, Associate Director
The Downtown Gallery
32 East 51st. Street
New York, N.Y.

Dear Mr. Alan:

The Kuniyoshi drawing has been delivered to Mr. Cantey who is delighted with his purchase. I am enclosing a Fort Worth Art Association check in the amount of \$500.00 in payment for it.

Mr. Cantey is one of the younger business men of the city who take a great interest in painting and other visual arts. An informed and highly intelligent patron of the Art Association he has a great deal of influence which he uses constructively as a member of the Board of Directors, as a member of the Fort Worth Art Commission, and as chairman of the Acquisition Committee.

The "Flesh Fly" is for his own collection which promises to be one of distinction some day. Would you be good enough to send him a complete exhibition record of the Kuniyoshi? He is particularly interested in knowing if it was shown in the recent Whitney retrospective. His address will be included in the list of 1949 - 1950 officers of the Art Association. I am sending you with this letter.

Here is a matter I wish you would investigate for us. We were shocked to learn of the charge of \$925.00 made by David Rosen to Mrs. W.P. Bomar for the cleaning of her Feininger and Ben Shahn. I wonder if you or Mrs. Halpert knew about it? The Art Association has had work much more complicated in nature done by highly reputable New York restorers for far less. It seems to me that such obvious over-charging damages the outlook for everyone concerned for building up private collections of distinguished works of art in Fort Worth. We have confidence in the Downtown and feel that you would appreciate being informed on the matter.

Mrs. Bomar has not yet paid Mr. Rosen as the Ben Shahn has not been returned to her. Mr. and Mrs. Schenecker noticed it in your gallery recently. I assure you that anything you may be able to do will be appreciated.

Best wishes to you and thanks,

Sallie M. Gillespie
Sallie M. Gillespie
Secretary

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

*I wrote him
We are putting
these people on
our list.*

*What do
you think?*

LAWAI - KAI
KOLOA - KAUAI
T.H.

Dear Mrs Harper

Thanker so much

for your letter &

the photos - no 208

is very nice but

your the sheet with

tail would not

stand the climate

so we have decided

to wait until we

are next in New York
Hope very much
you will be coming
out, this way - well
let us know
Yours very sincerely

Robert Allen

July 26, 1948

July 26, 1949

Mr. Henry A. Hoe
Guggenheim Foundation
551 Fifth Avenue
New York, N. Y.

Dear Mr. Hoe:

It was so nice to have the opportunity to become better acquainted, and I so enjoyed seeing you in Cooperstown. Thus I am really embarrassed to take advantage of the situation by writing this tale of woe, but I finally decided that this case is more important than my pride.

One of my artists, and an ex Guggenheim Fellow - Jacob Lawrence has just been entered in the Hillside Hospital as a patient with a severe case of schizophrenia. Mrs. Lawrence did not apprise us of the illness until recently, and it was only on my return from Cooperstown that we learned of all the details. Through the cooperation of an influential doctor client, we succeeded in making the arrangements with the hospital which, naturally, has a long waiting list.

Although Lawrence has had tremendous success for a young artist, has received awards, prizes, and other recognition in the way of sales to major museums and collectors, his production has always been limited, and because of his illness, he has used up all the savings, and is considerably in debt to me. Alfred Barr, who knows the current situation, has been both sympathetic and very helpful in placing one (and possibly more) pictures, but there is too little available stock to cover much of the expenditure. In order to assure Lawrence's entry in the hospital, I have personally signed a document guaranteeing payment of all fees for a minimum period of three months and am sending this document to the hospital today. Of course, I shall carry out my agreement at any sacrifice, but my doctor assures me that this case calls for more than a personal sacrifice, particularly as I have at least six more artists at present in financial difficulties and dependent on me.

It occurred to me that you would know of some foundation or organization that is better equipped to take on such financial responsibilities. We do not know the duration of the treatment period, and how long it will be before Lawrence can again produce paintings which can be sold to take care of his post-illness period. We do know, however, that he

is one of the creative artists of our time, and is well worth every human consideration. It occurred to me, also, that since the Guggenheim Foundation awarded Lawrence a fellowship, it may have special reason to extend some financial assistance, or that you could recommend him to a similar foundation.

Perhaps Alfred Barr has already communicated with you, as he has indicated his sincere concern and has already been extremely helpful, but I am sending on my plea to you personally, and hope that you will understand the motivation.

I shall be most grateful for any suggestions and help, and extend my profound thanks.

Sincerely yours,

P.S. At the moment, I am in my summer home at 177 Tenth,
CONNAUGHTON. The telephone number is Newtown 241-11.

Novas

Dear Edith:

Thank you again for your very generous and pleasant hospitality. I had a lovely time.

I think it was so nice that the Kramers came a week early. I enjoyed them very much.

Are you at your home work?

And I do not mean curtain making nor gardening.

It is hot in town! What a difference a few miles can make! Please let me know when you will be in town. I would like to have

you and Pegreen for lunch together.

She is back from the Vineyard.

With affection

Elizabeth

July 26, 1949

306 E. 66th St

NY 21

JOHN SIMON GUGGENHEIM MEMORIAL FOUNDATION

551 FIFTH AVENUE • NEW YORK 17 • N • Y •

July 28, 1949

Mrs. Edith G. Halpert
Newtown, Conn.

Dear Mrs. Halpert:

The news about Mr. Jacob Lawrence is sad indeed; and I wish I had an idea how I might be of help in his present difficult situation. But, with regret, I have none at all.

Help to him now must, I think, be by private benevolence. I think so because I know of no foundation which could take the position that the rescue operation now needed is a job a foundation could put its money into.

I have said about the situation and with such regret I know of no possibility of getting assistance for Mr. Lawrence.

Sincerely yours,



John Simon Guggenheim

:b

GEORGE A. TURAIN
PRESIDENT AND GENERAL MANAGER

July 29th, 1949

TELEPHONE
LENOX 16

CURTIS HOTEL
LENOX
MASSACHUSETTS

Dear Mrs. Halpert!—

Your nice letter ~~had~~ arrived
this morning. I am here until
August 15th, enjoying the music
that radiates from Tanglewood.
— You can see now that I will not
be in Newport, when you are "ready
to descend upon me". I regret very
much. Please try again, when you
are in the vicinity....

— After Labor Day I expect to be
in New York. Will certainly try to
pay you a visit at Newtown. I
know, the beautiful things in your
house are not for sale. That fact
^{will} make us both feel comfortable.

— Today opened the Antique Show
here. Will go in to see it this
late afternoon. — It's a collector,

IN THE HEART OF THE BERKSHIRES

GEORGE A. TURAIN
PRESIDENT AND GENERAL MANAGER

TELEPHONE
LENOX 16

CURTIS HOTEL

LENOX
MASSACHUSETTS

I am becoming, like the old bachelor, more particular and less desirable. ~ When we meet, I hope you will ~~me~~ tell me what was going on at the Seminar of American Culture in Cooperstown and about your talk at the Museum in Providence.

~ Tanglewood is a marvelous spot! Here the beauty created by Mother Nature and the Music created by Great Men blend in perfect harmony. ~ If it is true, as the saying goes, that Music soothes the savage breast, then Nature soothes some other sensitive part of the human anatomy—probably the spine, I do not know. Anyway, they both lift the spirit and stimulate the body.... Hope to see you soon.

Sincerely, Yours,
Maxim Karolik

IN THE HEART OF THE BERKSHIRES

RICHARD A. LOEB
Casilla 9778
Santiago
Chile

31 July 1949

CA
OK See what I can do
Dear Edith:

By separate carrier I am sending to you a most attractive Chilean couple. He is one of our outstanding young painters and is in the states on a fellowship for a year's study at the New School.

If you would introduce him to your group I feel sure that the relationship would be mutually agreeable.

We are adapting ourselves very well down here. Jane is really beginning to like the place. If it were not for the poor primary schools there would be few headaches.

We are going up to Bolivia and Peru, leaving on Tuesday to be on time for the Indian dance festivals and then to spend at least a week at Cuzco with side trips to Machu Pichu etc., should be fun and exciting.

I am still looking for a Jack Levine. A comparatively small one. If you hear of one keep me in mind.

Jane joined me in sending love

Dick

R.A. Loeb

August 1, 1949

Dear Mrs Halpert

I am sorry I have so long delayed answering your letter. My son, on whose advice I lean heavily, was away on a business trip which took about twice the expected time.

We have discussed the matter since his return and decided to sell the lithograph to you at the price you offered, providing you make arrangements for the proper packing, shipping, insurance, etc. Since the lithograph is on glass, it is a matter I do not feel capable of handling.

Is this agreeable with you?

Sincerely

Mrs. Wendolyn Mc Lee

2040 N. Commonwealth
Los Angeles, California

ARTHUR HORNBLow, JR.
METRO-GOLDWYN-MAYER STUDIOS,
CULVER CITY,
CALIFORNIA.

August 2, 1949.

Dear Mrs. Halpert:

Mrs. Hornblow has asked me to answer your letter of July 25th. We shall be happy to co-operate with you in the matter of having our Harnett examined in New York along with the others.

It might appear best to send the painting directly to Mr. Sheldon Keck at the Brooklyn Museum and we shall ask Mr. Vigeveno to attend to the shipment so that the picture will be properly packed. I don't know whether he's in town, but if so I shall ask him to forward the picture as soon as he can and we shall let you know when it has been dispatched.

Kindest regards.

Sincerely,



Mrs. Edith Gregor Halpert,
Newtown,
Connecticut.

THE ART INSTITUTE OF CHICAGO

CHAUNCEY McCORMICK, *President*

CHARLES H. WORCESTER, *Honorary President*

CHARLES F. GLORE, *Treasurer*

ROBERT ALLERTON, *Vice-President*

PERCY B. ECKHART, *Vice-President*

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WALTER S. BREWSTER, *Vice-President*

DANIEL CATTON RICH, *Director*

CHARLES FABENS KELLEY, *Assistant Director*

CHARLES BUTLER, *Business Manager*

LESTER B. BRIDAHAM, *Secretary*

CHICAGO 3 ILLINOIS TELEPHONE CENTRAL 6-7080

August 3, 1949

Dear Mrs. Halpert:

I want to give you my friend's decision regarding the shipment of O'Keeffe and Marin paintings which you so kindly sent out to me.

My friend has decided to take the following three paintings, provided she can get them at her price. She would like to purchase "Orange and Red Streak," "The Black Place #1," and the charcoal drawing, "The City," all by Georgia O'Keeffe, for the sum of \$4,500.00. These are the ones in which she is the most interested.

If this is agreeable to you, I will have a check sent to you at once and will arrange for the return of the other paintings.

With best regards,

Sincerely yours,

Lester B. Bridaham

Lester B. Bridaham
Secretary

Mrs. Edith Halpert
Downtown Galleries
32 East 51 Street
New York, New York

3257
7500
700
6200

THE DOWNTOWN GALLERY

EDITH GREGOR HALPERT, Director

32 EAST 51 STREET
NEW YORK 22, N. Y.
Telephone: PLaza 3-3707

August 3, 1949

Mr. John Davis Hatch, Jr.,
University of Oregon
Eugene, Oregon

Dear Mr. Hatch:

Thank you for your card.

Of course I am delighted to get whatever information I can on the paintings in our collection. Can you advise me where you found the reference mentioned in your card? Was there a photograph of the picture in some publication and if so, can you give me the name of the publication together with whatever data you have discovered? We still have the painting in our collection and I am eager, as always, to make our records more and more informative.

Sincerely yours

Edith G. Halpert
M. D. Halpert, Calif.

EGH1a

gratitude -

*You will find your picture listed in the
M. D. Halpert records - The index will give the
date through the artist's name of when I wrote -
Teaching here for the summer session, then
back to the Barbours (Laurie, Mass.)
August 1948*

THE AMERICAN UNIVERSITY
COLLEGE OF ARTS AND SCIENCES

MASSACHUSETTS AND NEBRASKA AVENUES, N. W.
WASHINGTON 16, DISTRICT OF COLUMBIA

August 4, 1949

Miss Edith Halpert
Downtown Gallery
32 East 57th St.
New York, New York

Dear Miss Halpert:

Mr. William Zorach has suggested that we write you.

We are at present preparing a book on the background of modern sculpture to be available early in November. Mr. Charles Seymour, Jr., Assistant Curator and Curator of Sculpture of the National Gallery of Art has written the text. We are using a number of reproductions and have hoped as nearly as possible to draw from works owned in this general area of the country.

We have written Mr. Zorach directly as we would like to have a photograph of one of his pieces. He has answered that the only piece which is owned south of Philadelphia is a marble "Youth" in the permanent collection of the Norton Gallery in Florida. He has suggested, however, that you may have photographs of other of his works.

Would it be possible for you to send us several fine photographs from which we might make a selection and also any necessary credit bylines? As we are planning the book's release to coincide with an exhibition of sculpture in our Watkins Gallery in November we would greatly appreciate any help with photographs which you might give us as soon as possible.

Sincerely yours,

Barbara Burton
Barbara Burton

Secretary to Wm. H. Calfee
Chairman, Dept. of Fine Arts

THE BRICK HOUSE
SOUTHERN ACRES
SHELBURNE, VERMONT

Dear Mrs. Malpert,

I loved having you up here and
I only hope that you were not too
exhausted when you got home.

Still very hectic and will be
really glad to get off.

Have a nice summer,

Affectionately,

Aug. 4th.

Elizabeth Webb.

GRAND CENTRAL ART GALLERIES
INCORPORATED
GRAND CENTRAL TERMINAL
15 VANDERBILT AVENUE
NEW YORK 17, N. Y.
MURRAY HILL 6-4737

August 5, 1949

Mrs. Edith Halpert
The Downtown Galleries
32 East 51st Street
New York City

Dear Edith:

Mr. Harold Ray Jackson has left
us to take a job with the State Department in
Europe.

Have you any suggestions as to
someone who could replace him and take charge
of our Department of Moderns?

Sincerely yours,

Currier & Ives
Director and Manager

ESB:nt

Sunday, Aug. 7, '49

Dear Edith —

The prices you asked about, I've been thinking over and have changed the mind on only one item. That's the midshipman. I like to imagine he's the same date as this house and I think I'd like to keep him.

So that leaves the old man at \$350.00 and the female figure-head at \$350.00 too

I've another carved figure that was in town when you here. It's a sort of Hand horror-child or angel, with a great head of hair, dressed

in an animal's skin of some kind,
poised on one foot and holding some-
thing (missing) like a light or a flag.
It's on a half-ball base and one leg
has cracked and been crudely braced
with iron. It's painted and could be
late. It's \$175⁰⁰. Would you like to
see it? It's the same height as the others.

The stone with "engraved" horse is
\$60⁰⁰ and the wooden horse is \$80⁰⁰ if
you're interested.

I liked your friends and it's always
good to see you. Come again.

Walt Gwin

D'you want any more shots?

Mill House
Roxbury, Conn.

CARNEGIE INSTITUTE
DEPARTMENT OF FINE ARTS
PITTSBURGH, PENNSYLVANIA

HOMER SAINT-GAUDENS
DIRECTOR

August 8, 1949

Mr. Charles Alan
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Mr. Alan:

This seems to be our time of year for complications, but we received a letter from Budworth this morning that gave us a start. I know you told Mr. Saint-Gaudens not to worry about the Shahn picture last month. Now maybe you can tell Mr. O'Connor and me the same thing. Is there some doubt now about the Shahn DEATH OF A MINER being repaired in time to be sent here for the fall show? And if so, would something else by Shahn be available and can you send a photograph or two so that we can forward same to Mr. Saint-Gaudens? Please let us know right away.

Then about the Lawrence and Spencer paintings THE WEDDING and SILVER TANKS, which I understand are to come from New Orleans - the Delgado Museum, I believe. Have you told the Delgado people about shipping the pictures so they arrive on time, or do you want us to write to them? We should know with whom to get in touch in case it is necessary.

Ralston Crawford gives your Gallery as the collection address for ELEVATED WITH LAHAINA COLOUR, but Budworth does not mention this picture. Is it in your hands?

We will certainly appreciate hearing from you soon - by return mail if it's at all possible. This is awfully warm weather for worrying!

Sincerely yours,

Glenn S. Davis

Secretary, Painting
in the United States, 1949

August 8, 1949

Dear Dick:

It was mighty good to hear from you. Of course I would have preferred to hear that it was the Loeb couple rather than the Chileans, but the latter will be well received in my absence, and when I return to my place of labor and they are still around, I shall carry on. At the moment, I am in Lewtown, Conn., between trips - all business. My so-called vacation ends on Labor Day, most appropriately.

Your lazy life sounds fascinating, and I am pleased that you, Jane and the children are adjusting yourselves so well. When are you coming up to pay us a visit. I am still amused with the experience on the Wilton telephone. The Coldwithe have disappeared from the U.S. entirely, and I can tell you (most confidentially) that we are greatly distressed as there is an enormous bill outstanding and I don't know what to do about it. I have written dozens of nice letters, tried to reach them by phone, but not a whisper. Have you any suggestions? We are almost broke, and just can't raise the capital for such advances to the artists.

Jack Levine is preparing for a big exhibition in his hometown - Boston. Charles tells me he delivered two small canvases the other day, and when I get to town I shall send you photographs, as they sound terrific. His interest in the old masters has become apparent in his new subjects matter which he handles with the same satirical approach, but with much greater maturity and virtuosity.

Come and see us soon. Love to Jan and to you.

August 8, 1949

Mr. Louis C. Jones
Director, N.Y. Historical Assn.
Cooperstown, N.Y.

Dear Mr. Jones:

You may recall our conversation regarding a Shaker table available as a gift. Before leaving for Cooperstown, I had recommended that the gift be made to one of the museums I selected as logical spots for this fine piece, but had not advised either of the museums regarding this matter. After seeing the Cooperstown collection of "Americana", I was convinced that it was the place.

Consequently, on my return to Lewtown, I telephoned the client, Mrs. John D. Rockefeller, 3rd, making the new recommendation and she enthusiastically agreed to send the table to Cooperstown. Incidentally, this table is part of the Juliana Force collection of Shaker furniture which I bought as a unit for Mrs. Rockefeller a good many years ago, and is considered one of the major pieces in the tradition. Mrs. Rockefeller mentioned when we discussed the matter, that the table is cracked at one end, requiring immediate repair. Because it has to be crated and shipped, I thought it best to send it on as is - and have the repair made in Cooperstown, where one of the trained men at the Barre Museum, with other Shaker pieces accessible, could do a better job. If you do not agree with me, we can try to locate someone here.

To facilitate the shipping and other arrangements, I thought it best that you take on from here, and write to Mrs. Rockefeller directly. She expects to hear from you at the following address:

Fieldwood Farm
Tarrytown, New York

If I can be of any service in this matter, please get in touch with me at Lewtown, Conn. Phone 241, 31.

Sincerely yours,

9 August 1949

Hon. Dean Acheson
Secretary
Department of State
Washington, D. C.

Dear Mr. Secretary:

I wonder if you are aware that the original of the portrait drawing of you William Zorach executed for FORTUNE is the property of the artist and is for sale.

I do not believe that you ever saw the finished original. If you would be interested in doing so, we would be glad to send it to Washington for your approval. The price of this original would be two hundred dollars.

Sincerely yours,

Charles Alan
Associate Director

August 9, 1949

Mrs. Gwendolyn McKee
2040 N. Commonwealth
Los Angeles, California

Dear Mrs. McKee:

Mrs. Halpert is away for the summer and
will not return to the gallery until after
Labor Day. I shall refer your letter to her
for a reply at that time.

Sincerely yours

Secretary to Mrs. Halpert

New York State Historical Association
Cooperstown, New York

LOUIS C. JONES
DIRECTOR

August 10, 1949

Mrs. Edith Gregor Halpert,
Newtown, Connecticut

Dear Mrs. Halpert:

For your good offices on behalf of the Association, many, many thanks. This is the kind of understanding help from our friends that matters a great deal and makes it possible for us to continue building our exhibits until they take the position in the American museum world that we want them to.

I have written Mrs. Rockefeller, as you will see from the enclosed, and Mr. Clark will write her when he returns to New York.

Most gratefully yours,



Louis C. Jones
Director

LCJ:W
Enclosure

COPY FOR: MRS. HALPERT

AUGUST 10, 1949

Mrs. John W. Rockefeller III,
Fieldwood Farm,
Hartstown, New York

Dear Mrs. Rockefeller:

Yesterday, I received from you a letter of August 8, 1949, regarding the gift of the American Art Collection to the American Museum of Natural History. I am very glad to hear that you are interested in the collection and that you are planning to have this added to our other holdings.

We have been fortunate to have received from you a number of excellent pieces of our own collection, including the "American Art Collection" and the "American Art Collection". We are very grateful to you for your contribution to the American Museum of Natural History.

I am enclosing a list of the pieces of the "American Art Collection" which you have donated to the American Museum of Natural History. I am also enclosing a list of the pieces of the "American Art Collection" which you have donated to the American Museum of Natural History.

I am very grateful to you for your contribution to the American Museum of Natural History. I am also enclosing a list of the pieces of the "American Art Collection" which you have donated to the American Museum of Natural History.

I am very grateful to you for your contribution to the American Museum of Natural History. I am also enclosing a list of the pieces of the "American Art Collection" which you have donated to the American Museum of Natural History.

Very cordially yours,

cc:
Enclosures

John W. Jones
Director

II^{me} CONGRÈS INTERNATIONAL DES CRITIQUES D'ART

Paris, 27 Juin - 3 Juillet 1949

ASSOCIATION INTERNATIONALE DES CRITIQUES D'ART

Paris, le 11 Août 1949

Secrétariat :
140, Faubourg Saint-Honoré
PARIS - 8^e -

Mrs. Edith HALPERT
The Downton Gallery
32 East-51 Street
NEW-YORK 22 (Etats-Unis)

Madame,

M. J. J. SWEENEY nous a transmis la lettre que vous lui avez adressée le 1er Juillet dernier.

Nous espérons que vous pourrez nous envoyer aussi régulièrement que possible les catalogues - et même les cartes d'invitation - des expositions que vous organiserez dans votre galerie, et nous tenons dès maintenant à vous en remercier vivement à l'avance. Ces catalogues seront distribués aux membres de l'Association Internationale des Critiques d'Art (AICA), qui a été officiellement constituée lors du 2^{ème} Congrès International des Critiques d'Art qui vient d'avoir lieu à Paris.

A l'issue de ce Congrès, il a été décidé que le Bureau permanent d'Information Artistique Internationale continuerait à intensifier ses expéditions de catalogues aux membres de l'AICA, afin de leur permettre de donner des compte-rendus et des informations dans les journaux ou revues auxquels ils collaborent.

Devant le succès remporté par nos précédents envois, et afin de donner à ce nouvel organisme une plus large extension et de faciliter la distribution, l'Association Internationale des Critiques d'Art a décidé que le Bureau permanent d'Information Artistique centraliserait désormais les envois de tous les pays, et se chargerait ensuite de leur répartition entre les sociétaires.

Nous vous remercions donc à nouveau de vouloir bien collaborer avec nous à cette diffusion artistique, dont vous comprendrez certainement tout l'intérêt.

Veuillez agréer, Madame, l'expression de mes hommages respectueux.

Raymond Cogniat
Raymond COGNAT

N.B. - Adresser la Correspondance 140, faubourg Saint-Honoré, Paris-VIII^e (France) - Tél. Ely 21-15
Président de la Section Française

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

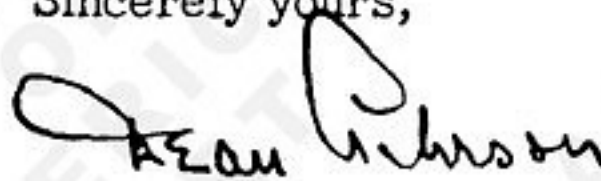
THE SECRETARY OF STATE
WASHINGTON

August 11, 1949

Dear Mr. Alan:

I appreciate your courtesy in letting me know of the availability of my portrait which was done by William Zorach. I am not interested in acquiring it, although I am grateful to you for the opportunity you have offered me.

Sincerely yours,



Mr. Charles Alan,
Associate Director,
The Downtown Gallery,
32 East 51st Street,
New York 22, New York.

NATHANIEL UHR, M. D.
Winter Vet. Adm. Hospital
Topeka, Kansas

new address

3230 West 18th St.

August 11, 1949

Dear Edith:

In my compulsive way, I have decided not to wait for Dr. Karl M's return to discuss the problem of Jacob Lawrence; mainly, I suppose because I have felt that too much time should not be wasted. I did, however, confer with the Chief of our Psychiatric Service, and a couple of other guys whose opinions I respect. We all came to the same conclusion: (1) If the diagnosis is unmistakably schizophrenia, Jake must be hospitalized. (2) Hospitalization will have to be continued for a long time. (3) He should be transferred at the earliest possible date to a Veterans Hospital, not only because a private hospital is costly, or because Jake is a veteran, but because it is the consensus of opinion that more modern methods will be applied in the therapy.

Since Jake is one of your boys, and at present one of your burdensome responsibilities, I have been thinking hard ever since yesterday what I can do personally and more directly to get into the act. The question arises whether there would be any advantage in sending him to my V.A. Hospital. I could be helpful in arranging his admission here but even if he were a patient on our Psychiatric Service I could have nothing at all to do with his treatment, and since he would be a closed ward case the chances for my personal contact with him would necessarily have to be remote. Moreover, he would have to travel here at his own expense, with at least one or two people accompanying him on the trip. The one thing I could do would be to facilitate his admission to our hospital, despite the fact that we have a waiting list of hundreds of patients.

A much better suggestion, and one in which my colleagues agreed ~~upon~~, was that immediate application should be made for Jake's transfer from Hillside Hospital to the Bronx V.A. Hospital, which has an excellent psychiatric service.

We might be able to grease the way in the following fashion. A very good friend of mine by the name of Dr. Leo Loomie, Jr., is a full-time psychiatrist in the V.A. Mental Hygiene Clinic, Kingsbridge, Bronx, New York. He finished his residency in Topeka last spring. In addition to being intelligent, he is also a nice guy. Though he is not attached to the hospital's psychiatric staff in the Bronx, he might still be in a better position to steer us on the right course with Jake Lawrence. If you were to send me an air mail letter in reply to this, agreeing to my suggestion, I would immediately write to Leo asking him to contact you personally, or you might give him a ring, (unfortunately I do not have a more precise address at which you might contact him), in order that we don't waste too much time. You might even pay him some kind of small fee for his time if he comes down to see you. I have a feeling that Leo could help us. I'll expect an early reply.

Much love from Jewel and myself.

Nat

P.S. Our house looks real nice. Every bit of my furniture, colors and all, fits beautifully into the living room. You want to give us a house present? We'll take a picture any time. You choose.

NATHANIEL UHR, M. D.
Winter Vet. Adm. Hospital
Topeka, Kansas

August 24, 1949

Dear Edith:

I received your letter yesterday and have just written to Leo Loomie (not Loomis); I enclose a copy of the letter. He is such a nice guy and so intelligent and dependable that I think he can help us. If he does not contact you within the next few days please call him or write to him yourself. Here again is his address:

Dr. Leo Loomie, Jr.
Vet. Adm. Mental Hygiene Clinic
Kingsbridge, Bronx
New York

Loomie
1-9000

I figure that through Leo's personal interest we can at least keep ourselves informed.

It's obvious that you have had a lousy summer. Any time you want a respite from the New York scene -- and Newtown is hardly the hide-away it is supposed to be -- I would suggest you take a plane for Topeka. We could feed you, rest you, and drink you, though I don't guarantee that we could amuse you. Our weather for the past two weeks has been perfect, and will probably continue so from now on.

Let me know immediately if the deal with Leo doesn't work out so that I can write to someone else. I think you might attempt to offer Leo some kind of fee, at least for the time he spends in his first interview with you. I see no reason for payments after that.

Jewel and I send our love.

Nat

M. H. DE YOUNG MEMORIAL MUSEUM

Golden Gate Park
San Francisco 18, California

August 12, 1949

Mrs. Edith G. Halpert, Director
The Downtown Gallery
32 East 51st Street
New York City 22, N.Y.

Dear Mrs. Halpert:

We are looking forward with great pleasure to having at our museum the exhibition of "Thirty Paintings" which has been assembled by Donald Bear and in which you have had an important part.

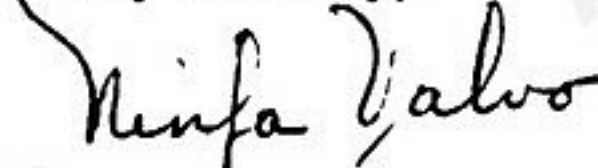
In Dr. Heil's absence in Europe, I want to thank you most sincerely for your kindness in permitting us also to show your three paintings by Stuart Davis, "Still Life", "Lucky Strike" and "Ultramarine", and "Suzanna" by Kuniyoshi.

As you know, of course, all the details in connection with the organization of the show have been taken care of by Mr. Bear. Please be assured that we will cooperate with him in every way in carrying out the arrangements he has made with you. At the close of the exhibition here the pictures will be carefully packed and shipped to Portland in time for their opening on October 15th.

We are deeply grateful to Mr. Bear for giving us this splendid and important exhibition and our special thanks to you for your assistance and your generosity in making it possible.

With kindest regards and my best wishes.

Very sincerely,



Ninfa Valvo
Associate Curator of Paintings

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CHICAGO 3 ILLINOIS TELEPHONE CENTRAL 7080

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8/20/49
330 HUMBOLDT ST.
Denver 3 - Colorado.

Dear Mrs Halpert:

I received the telegram from Mr. Charles ALAN of the word that your gallery would be closed from August 19 for two weeks. Just about that time, I had word from my friend as to her decision on the paintings. As she was in San Francisco she did not have time to take them - turned upon the gallery, closed as she is traveling them under cover July.

I had hoped that she could take the orange & red - 1. The Black Place and that same figure under Fire the way she could have been worked out for those two weeks or 1. The Black Place 1. orange & red - 1. The Black Place #1 - 3 - charcoal Drawing the City. as my friend is a well known collector, she is taking Black Place #1 and the charcoal Drawing the City for a total of \$2500.

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(2) So far my friend has paid all these charges: trucking to Budworth's, packing by Budworth's, expressage to San Francisco & insurance. I assume in case of a sale like this you would pay the packing & express charges. My friend is glad to pay the insurance which she took out separately. Please take the bill for these two works and directly to my friend: MRS. A. MACK, 1800 GOUGH STREET, SAN FRANCISCO, CALIFORNIA. I will get from her the total charges she has paid to date & send them to you.

I will return to Chicago Sept 13. My summer address is: 330 Humboldt St. Denver 3, Colorado.

Sincerely yours —
Lester B. Bridham

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CARL VAN VECHTEN

101 CENTRAL PARK WEST

NEW YORK CITY 23

TELEPHONE ENDICOTT 2-8748

Dear Mrs Halper,

Hugo Munsterberg writes me he wants to give to Fisk University a Jacob Lawrence painting he says that he bought from the Downtown Gallery some years ago. It is one of the Harlem series. The Fine Arts Commission of Fisk University would like to see a photograph of this painting. Could you loan me one for a day or so? Perhaps you will telephone me at the above address. I would be grateful.

sincerely,

August 20, 1949

Carl Van Vechten

PHONES: { 2-7139
2-4394

CA

TERRY ART INSTITUTE

"Florida's Outstanding Art Institution"

2100 WEST FLAGLER STREET

MIAMI 35, FLORIDA

FINE AND COMMERCIAL ART
ILLUSTRATIONS
FASHION ILLUSTRATIONS
CARTOONING
INTERIOR DECORATING

August 22, 1949

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EXECUTIVE SECRETARY,
PLANNING BOARD OF THE CITY OF MIAMI

The Downtown Gallery
32 East 51st Street
New York, N. Y.

Gentlemen:

We have not had a reply to our letter of August 12 regarding the exhibition I selected in New York, scheduled here for February 10 to 25, and I am wondering if the letter could have gone astray.

Yours sincerely,

Marion Terry
MARION TERRY ck

MT/ck

AMERICAN EXPRESS
PARIS

Dear Edith: 26.
Now Gaimard is a
man you should take
on - really good.
I'm sorry - a very great
heart being here. Well Mrs. Edith Halpert
known to Paris on the
22nd from there we
go into the Netherlands
perhaps Sweden. New
York seems far away
but it won't be too long
now. I hope all are
well at 32 East 51st St.
Love, Philip Halpert



Mrs. Edith Halpert
32 East 51 St.
N.Y.C., N.Y.
U.S.A.

PHILIP HALPERT

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established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.



CARNEGIE INSTITUTE
DEPARTMENT OF FINE ARTS
PITTSBURGH, PENNSYLVANIA

HOMER SAINT-GAUDENS
DIRECTOR

August 24, 1949


Mrs. Edith G. Halpert
Eden Hill Road
Newtown, Connecticut

Dear Mrs. Halpert:

I thought you would be interested in learning that I telephoned the Art Institute of Chicago after talking with you on Monday, and Miss Lutz obtained permission from the trustees for us to include *NINE DISASTER* by Ben Shahn in our fall show. Dan Rich and Fred Sweet were both away on vacation.

It was good of you to help us out on this. Many thanks for the suggestion.

Faithfully yours,


John O'Connor, Jr.

O'C D

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

299
August 24th 1949

Downtown Gallery
New York -

Dear Sir:-

The Rayton Art Institute told me I might write you in regards to an old painting of a Violin hanging on a door, a letter in the left hand corner. They thought it might be "The Old Violin" painted by Harnett (1848-1892). They were not sure, so they told me to write you for more information.

I would like to know all about it, who the artist is, date of painting, also if its of any value. This painting has been in our family a good many years -

Thanking you for your information
Sincerely,

Mrs. Louise Rosman

15 W. 5th

Franklin, Ohio

HOSPITAL

Topeka, Kansas

August 24, 1949

Dear Leo:

I need a little help on a problem and I feel you are ideally situated to give that help. Here's the problem without any trimmings: A young New York Negro, Jacob Lawrence, a gifted artist who has already achieved recognition, has in recent months developed personality changes and behavior manifestations which have led to his admission to Hillside Hospital (out in Long Island), with a diagnosis of schizophrenia. Through outside help enough money was gathered to cover his expenses there but his 90-day period is almost up — they won't keep him longer than that — and, of course, he is in need of continued therapy. He is a veteran and I can't see any other way out except that he be transferred to the nearest V.A. psychiatric hospital which would be the one in the Bronx.

Mrs. Edith Halpert, an old and dear friend of mine, director of the Downtown Gallery with which Lawrence is connected, has written to me asking what could be done to facilitate his admission to a VA hospital. Mrs. Halpert has thus far footed all bills, in addition to carrying Lawrence's family financially. I am trying to enlist the aid of someone with the purpose of (1) easing his transfer from Hillside Hospital to the Bronx VA, and (2) having someone with a personal interest follow through on the case even though he would have nothing to do with the patient's management; that is, someone who could at least get information from time to time as to Lawrence's progress.

In a way it's a big favor I am asking, Leo, but at the moment I am not familiar with anyone among New York psychiatrists who is better situated than you are to help me. The first thing I would like you to do is get in touch with Mrs. Edith G. Halpert by writing to her, or calling her collect, at Newtown, Conn. She is spending a couple of weeks at her country place for a much needed rest. In her letter to me of yesterday she stated that she would be happy to come down to New York for an interview with you for the purpose simply of giving you the needed details. I hope you can carry through on this.

Sincerely,

Nathaniel Uhr, M.D.

MAXIM KAROLIK
BELLEVUE AVENUE
NEWPORT, RHODE ISLAND

25th August 1949

Mrs. Edith G. Halpert,
Eden Hill Road,
Newtown, Connecticut.

Dear Mrs. Halpert:-

Yesterday, I was in Boston
and I showed your letter to Mr. Rossiter. We
both decided to loan you the Webb Family Record
for your American Folk Art Exhibition after Labor
Day.

I advise you to contact Mr.
Rossiter and he will send it to you when you need
it. Please write on the label, "Lent Anonymously".

I enjoyed my stay in Tanglewood
enormously and in Newport I am again leading a "normal"
life.

I expect to be in New York some-
time late in September. I will try to see your home
in Newtown. We will talk it over when we meet in
New York.

Sincerely yours,

Maxim Karolik



DEPARTMENT OF STATE
250 West 57th Street
NEW YORK, N. Y.

August 25, 1949

Mr. Charles Allen
Downtown Gallery
32 East 51 Street
New York, N. Y.

Dear Mr. Allen:

We should like to take this opportunity to thank you for the kind help you gave Mrs. Jacobs of this office.

As you know, in a forthcoming issue of AMERIKA, we should like to publish the enclosed text on the work of William Harnett. We should like your opinion of its accuracy and welcome any suggestions which would improve the article. We would appreciate your making all corrections directly on the copy. When the photographs have been captioned, may we also send them to you for a check similar to the one you are giving the text?

You might possibly hear from Miss Fishlock, our Picture Editor, requesting assistance in obtaining photographs. We hope this will not be too much of a bother to you.

Also enclosed are the copies of the newspaper clippings which you kindly let us use.

Thank you again for your cooperation.

Sincerely,

Katherine W. Levin

Katherine W. Levin
Managing Editor, AMERIKA

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New York State Historical Association
Cooperstown, New York

JANET R. MACFARLANE
CURATOR

August 25, 1949

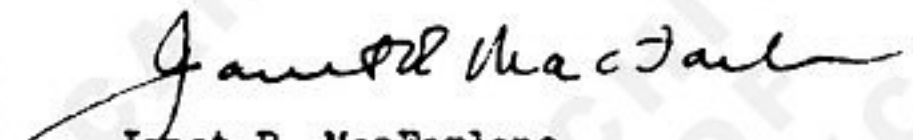
Mrs. Edith G. Halpert
The Downtown Gallery
32 East 51st Street
New York, New York

Dear Mrs. Halpert:

I noticed in the catalogue of the Dayton Art Institute Railroad show a picture of a locomotive weathervane. Can you tell me anything about it? Is the weathervane iron and is it small? Also, do you have a date for it?

Cooperstown weather continues beautiful. I hope the weather in New York is pleasant now.

Very sincerely yours,


Janet R. MacFarlane
Curator

JRM:mlu

Is it for sale?

not to publishing information regarding sales transactions. Researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Newtown, Conn.
August 26, 1949

Mr. Louis Jones
Director N.Y. Historical Association
Cooperstown, N.Y.

Dear Mr. Jones:

When I visited Mrs. Rockefeller several days ago, she decided to add another handsome Shaker piece to the gift and asked me to write to you to ascertain whether you are prepared to accept two such items for your collection.

Meanwhile, I have written to Sudworth about transportation problems and he suggested that I communicate with Haythorne of Woodstock, N.Y. who carries on a weekly trucking service as far as the latter locality, and might be induced to go a bit further. It seems much safer to send the furniture via truck as opposed to carting and freighter express. I suggested that he communicate with you directly.

I am very eager to know how you like the objects when they reach you.

Sincerely yours,

August 29, 1949

Miss Janet D. MacFarlane
Curator, NY State Historical Assn.
Cooperstown, N. Y.

Dear Miss MacFarlane:

Your letter was forwarded to me at Newtown where I am winding up my so-called vacation this week.

When I return to town after the holiday, I shall send you all the data on the weathervane of the locomotive. It is quite remarkable in execution as well as in design, and as I recall was in use originally on a railroad depot. It is one of the many vanes we have selected from our collection of about seventy-five (made over a period of twenty years) we have marked "not for sale", except to public institutions. Some day when you are in New York, I should love to show you our photographic record of vanes and other sculpture - figureheads, cigar store Indians, trade signs and various other carvings of all types, as well as the entire cross section of painting in all media. As you may know, I have been at this since the late 20's, when the rare material was available, and while we made up a number of major collections for museums, etc., we retained enough of the early acquisitions to intrigue knowing visitors. I know you will enjoy seeing the records, and if you like, some of the originals.

It was great fun being in Cooperstown, and I deeply regret that I had to dash away so quickly to take care of some obligations. I enjoyed meeting you and seeing some of your exciting material.

Sincerely yours,

THE ART INSTITUTE OF CHICAGO

CHAUNCEY McCORMICK, President CHARLES H. WORCESTER, Honorary President CHARLES F. GLORE, Treasurer
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CHICAGO 3 ILLINOIS TELEPHONE CENTRAL 6-7080

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Dear Mrs Halpert:

8/30/49

Just after I sent you my letter yesterday I received from Mrs MACK - the total expenses she had paid in connection with sending on the 5 paintings, I am giving them to you herewith:

Express charges ^{Chicago} to San Francisco	\$13.81	} 20.71
" " ^{new York} to Chicago	\$6.90	
TRUCKING TO BUDWORTH'S + PACKING	\$22.69	
INSURANCE taken separately	\$5.29	
	<u>\$48.69</u>	

I assume you will take these charges off Mrs Mack's bill when you make it out for her. She will pay the return express charges.

Best regards

Sincerely yours

Lester Bridham

Chattanooga Art Association
GALLERY AT UNIVERSITY OF CHATTANOOGA
Chattanooga, Tenn.

August 30, 1949.

Downtown Gallery,
32 East 51st St.,
New York 22, New York.

Gentlemen:

We inclose herewith our check in the amount of \$100.00
in payment of damages to the Kuniyoshi drawing. Again let me say,
that we regret this incident very much and appreciate your coopera-
tion in the matter.

Very truly yours,

Margaret Buhrman

Margaret Buhrman, Bookkeeper
Chattanooga Art Association.

New York State Historical Association
Cooperstown, New York

LOUIS C. JONES
DIRECTOR

August 31, 1949

Mrs. Edith Gregor Halpert,
Newton, Connecticut

Dear Mrs. Halpert:

Of course we shall be happy to accept the gift of a second Shaker piece from Mrs. Rockefeller.

Naturally you are tantalizing me by not telling me what the piece is but I long ago learned patience.

I am wondering if we cannot help with the transportation problem. A local firm does a great deal of work for us, often of the most delicate nature, and they are back and forth to New York all the time. This is the firm of Jack Mitchell Allied Vans, Cooperstown, New York, and if we can assist in any way in lining them up, don't hesitate to let us know.

Cordially and gratefully yours,



Louis C. Jones
Director

LCJ:W

New York State Historical Association
Cooperstown, New York

JANET R. MACFARLANE
CURATOR

September 1, 1949

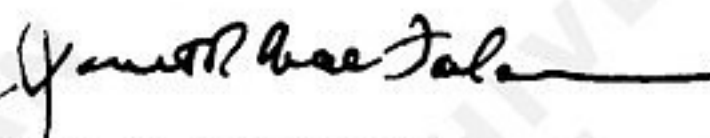
Mrs. Edith G. Halpert
The Downtown Gallery
32 East 51st Street
New York, New York

Dear Mrs. Halpert:

Thank you so much for your letter about the weather-
vane. I was very much intrigued by the little railroad
one.

Best wishes to you.

Cordially,


Janet R. MacFarlane
Curator

JRM:mlu

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Sept 3. 49

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My dear Mrs Halpert;

Mr Bridgman writes me you are willing to forego part of your commission. This is very kind of you. I do appreciate it. But even so I can't do \$5.00 but I can't now get "The Orange and Red Streak" - I am keeping "Black Place" and Miss O'Keefe's charming "The City" and am returning "Peter's Sister", "Orange and Red Streak" and "Marion's Boats". These are in the package Tuesday the 6th and expressed on direct to you as soon as possible after as possible. I will properly express back and cover the return trip by insurance as I am not sure how Mr Bridgman's last insurance was taken out.

But I have never before in buying any picture been asked to pay packing charges, expressage and insurance coming out. I don't want to say anything unfair or unreasonable, but don't you feel these are legitimately your expenses? - I have reimbursed Mr Bridgman \$30.88 and paid collect express charges from Chicago. here of \$13.81, total \$44.69 - and then will be about \$4 additional insurance. for the 10 pictures which your gallery was closed.

You can let Mr Bridgman pay you and I can deposit check with him to cover, or you

can send bill direct to me, whichever you think best. I prefer the latter as less trouble for him and as receipted bill is good for my permanent insurance on them. Mr. Brilla has written me the price for "Black Place" plus "The City" is \$2200

I signed no signature on either picture. May be on both. I am sure no one needs one to know whose they are. But experienced friend suggests I should do well to have note of authenticity from Miss O'Keefe or from you. Is that right?

I do hope some day you will come out to this part of the world so I may meet you and show you the company in which Miss O'Keefe hangs -

Sincerely
Charlotte Mack.

Sept 6 - 49

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My dear Mrs Halpert;

The three pictures "Pekio Side"; "Orange & Red Streak" and "Blue and Yellow Boats" are being packed today and sent to you tomorrow by prepaid express and insured by the express company for \$5000 - all damage insurance. It is of course to let "Orange and Red Streak" go - I do not want it. It is a grippingly wonderful picture. I am sure Miss O'Keefe feels she would let it go for her place. Let me know.

When glass was taken off both Miss O'Keefe's pictures this morning we found both rubbed - and "O & R Streak" had a scratch on it. It was not done by breaking of the glass this trip because scratch was not under glass. Glass was broken. Also "O & R Streak" needs canvas stretched in upper right hand corner. New glass is being put on "O & R Streak" before it is packed for return trip. These things may not show through the glass but I thought I ought to tell you.

Black Place has only rubs a "Peking" picture where seemingly glass has pressed too hard. The rub is very narrow (1/8 inch) most of the way round but in one place surface is injured about an inch wide. I hesitate very much to have any one touch up a picture while it is living. Better to leave it as is I guess. Rubbing is not so bad but not serious. You may be able to advise me. Is it all right for me to have it with.

out glass over it: it is completely in, and I do not
seem to have surface in protected - It is far more
beautiful - has greater shape than the glass.

Thank you in advance for your replies to these questions.
I hope the returning pictures arrive promptly and
in good shape. Buckner, who is packing them, has name
of being one of our most careful framers -

Tell Miss O'Keefe sometime what a deep joy I have
in Black Place - and how I hope some day to live with
"Orange Red Steak" - and you come out here sometime
please.

Sincerely,

Charles Mack -

UNIVERSITY OF MINNESOTA
THE UNIVERSITY GALLERY
MINNEAPOLIS 14, MINNESOTA

OFFICE OF THE DIRECTOR

September 6, 1949

Mrs. Edith Halpert
Director
The Downtown Gallery
32 East 51 Street
New York 22, New York

Dear Mrs. Halpert:

Mr. Arnason and I hope to be in New York sometime after the nineteenth of September when we may meet and come to your gallery to choose the watercolors and drawings by Burlin. However, if anything should go awry with that plan, I expect to be in the east in early October and will come in to see you at that time.

You ask the status of the purchase fund for oil paintings. I can only say that for this year Mr. Arnason was turned down but he is hopeful that we may in another year be able to present the case in such a way that the University will establish such a budget. The University had expected to be given more appropriations than they actually were allotted and all expenditures were laid out on that basis. Each and every department suffered, therefore, when it was found that the amount was cut by the legislature. This probably accounts for our being denied a fund for the purchase of oil paintings.

The fact that we cannot purchase a Burlin oil this year is a great disappointment no doubt to Mr. Burlin and to you. It was to us also and we deeply regret not buying the painting for it was needed in our collection.

I sincerely trust that when you get back to New York the weather man will be kind to you and certainly hope he doesn't send hot weather this fall when summer should be past, as I recall he has a way of doing.

I am happy to hear that you have had a pleasant summer.

Cordially yours,

Ruth Lawrence
(em)

(Mrs.) J. C. Lawrence
Director

JCL/em

EDGAR W. GARBISCH
CHRYSLER BUILDING
NEW YORK 17, N.Y.

September 7, 1949

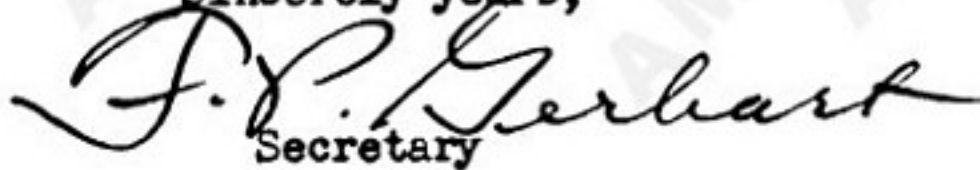
Mrs. Edith Halpert
The Downtown Gallery
32 East 51st Street
New York 22, N. Y.

Dear Mrs. Halpert:

Colonel Garbisch received the enclosed bill and statement for \$26.97 from Amaral's Service Station, Newtown, Conn. I believe the charge covers work done on your Chrysler car, and that you will want to straighten out the matter with the service station.

You will recall that the Chrysler New York Company sent a bill to Col. Garbisch some months ago for work done on your car. No doubt the old registration of Col. Garbisch is being carried in the glove compartment of the car, and if you were to return it to Col. Garbisch the error of billing would not occur in the future. Will you please return it to us?

Sincerely yours,


Secretary

fg

MRS. MILDRED H LAMB
2649 BERKSHIRE ROAD
CLEVELAND HEIGHTS 6, OHIO

Sept. 8th, 1949

Dear Edith:-

I'm planning to be in Vineland, N.J. the 14th and 15th of this month and in New York the 16th and 17th. My address at Vineland is % C. E. Nash, Vineland Training School. If you are interested in the Renoir sculptures, Maillol and Despiau or the American things I still have, please drop me a note at Vineland since I don't know where I'll be staying in New York. I'd like to be around 57th Street and perhaps you can suggest a hotel.

Hastily yours,

Mildred H. Lamb

September 8, 1949

Mrs. Louise Rossman
15 West 5th
Franklin, Ohio

Dear Mrs. Rossman:

Since the painting answering the description in your letter is owned by the Cincinnati Art Museum, and is known as "The Old Violin" by William Harnett, I doubt whether the picture you mention can be so titled. However, a chromolithograph of "The Old Violin" by Harnett was published in the 1880's and was distributed all over the country. This chromolithograph is frequently mistaken for the original painting, as it was a very excellent reproduction. The lithographers name Tuchfarber appears at the bottom of the print, but is frequently covered by the frame.

Unless I have some more specific material to work with, I am in no position to give you information regarding the value. The artists dates are 1848 to 1892 and he worked mainly in New York and Philadelphia and for a few years abroad. He achieved great success during his life time but was forgotten shortly after and it was not until 1939 that interest in this artist was revived.

If you care to send me a photograph of your picture, I shall be glad to add to this information.

Sincerely yours

EGHla

September 8, 1949

Mrs. J. Watson Webb
Shelburne
Vermont

Dear Mrs. Webb:

I have finally returned to my daily routine, and in a way am glad that my so-called vacation is over, since so much of it was spent in travelling and in fruitless searching. The folk art field has become quite difficult. The rivalry among collectors and among the dealers create quite a distressing situation, and I am so glad to be back in the relative quiet of the gallery.

"Columbia" has been beautifully repaired and is in condition to withstand the hard winter of Vermont. Incidentally, I do not recall whether I had mentioned to you that the Brooklyn Museum had invited the figurehead for the exhibition it is planning for October, to demonstrate the high quality of American Folk Sculpture. I promised them the figure at the time, and I know they will be terribly disappointed if it cannot be featured in the museum exhibition. Will it be agreeable to you to have the figure sent there for the show, and forwarded directly to you in Vermont when the exhibition closes? If so, will you please advise me at your earliest convenience, as Mr. Baur is making arrangements for the pick-up within the next two weeks.

I have been thinking a good deal about your collection and am very eager to see the buildings and to get a more direct feel about them and about your plan. Meanwhile, I have found two excellent circus figures right in our own stockroom. When you get back to New York I can show them to you, but perhaps we can get together before then. I can arrange to fly to Shelburne or thereabouts any week end you suggest, or if it is more convenient for you, I can do it during the week.

I hope you enjoyed your stay in the Berkshires.

Sincerely yours

William A. Farnsworth Library and Art Museum

ROCKLAND, MAINE

JAMES M. BROWN III

Director

September 9, 1949

Mrs. Edith Halpert, Director
Downtown Gallery
32 East 51st Street
New York 22, N.Y.

Dear Mrs. Halpert:

I want to thank you for the loan of the nine watercolors by William Zorach and the two oils by Bernard Karfiol which we are returning via Railway Express today. They contributed greatly to the success of a very busy season.

The exhibition of watercolors was greatly enjoyed by our visitors of whom we had about 3,000 while the show was on. We were very pleased too that Mr. and Mrs. Zorach were able to visit the museum and see this and our other exhibitions.

I am looking forward to visiting your gallery this winter.

With many thanks again for your cooperation.

Very sincerely yours,


James M. Brown III

JMB:mr

September 9, 1949

Mrs. L. Mack
1800 Dougherty Street
San Francisco, California

Dear Mrs. Mack:

Thank you for your letter. I am so pleased that you like the work of Georgia O'Keeffe and have had a choice of the magnificent examples Mr. Bridgman selected. However, I am disappointed that you could not see your way clear to keeping the group of three which compliment each other so excellently. Miss O'Keeffe has been so cooperative in the past year in bringing prices down as we suggested, and in releasing some of the paintings which she had refused to sell in the past. The "Orange and Red Streak" is definitely among the latter group and I was so convinced that she would not make a cut that I did not communicate with her about the matter. However, I did mention to Mr. Bridgman that if you took the three pictures I would ask her to count the drawing as a gift and that I myself would take \$500 from the commission on the entire group.

Evidently I did not make myself entirely clear, although I am sure that I gave the figures in two groups. That is, \$2500 for the "Black Place" and the drawing as a unit, and \$3500 for the "Orange and Red Streak", but that all three pictures as a group would be \$5500 instead of \$6000, because in the event of the complete sale I would take the \$500 off my commission.

Thus, if you keep the painting of the "Black Place" and the drawing, the special price would be \$2500. For your information, our commission in the case of O'Keeffe and Marin is way below the customary figure charged to the other artists in the gallery for the obvious reason that neither one requires any promotion and thus \$500 would exceed the so-called profit.

I am writing this to you in detail and am sending a copy to Mr. Bridgman to clear away the misunderstanding. If this is agreeable to you I shall send you a bill for \$2500, and in this case will make

continued to Mrs. Mack

the exception in paying the \$48.69. In American art where we do not buy and sell pictures outright, but work on a commission basis, the client pays all the charges on "on approval" shipments and on actual sales, pays the transportation and insurance charges with the gallery taking care of the packing. I shall send you a \$48.69 check to you the moment I get your letter.

I enjoyed working with Mr. Bridgman and would also like to have the pleasure of meeting you when you are next in New York.

Sincerely yours

EGH:ls

LILLIAN SMITH
OLD SCREAMER MOUNTAIN
CLAYTON, GEORGIA

September 9, 1949

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Mr. Charles Alan
The Downtown Gallery
32 East 51 Street
New York 22, N.Y.

Dear Mr. Alan:

Only the terrific measure of finishing up my book has kept me from replying to your nice letter.

Am so happy that you too like Hanns Sachs. As you perhaps know, he died a little more than a year ago. Some of us must help creative workers discover him. He has much to say to us.

Of course I want the painting if it has not been sold. Could you hold it for me until I send you \$100.00?

My book comes out in October. And Lord, what a job it was to finish it.

Sincerely yours,

Lillian Smith
Lillian Smith

Remember with very real
pleasure our talk-together
that April morning.

September 1932

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Mr. Ross E. Taggart, Registrar
William Rockhill Nelson Gallery of Art
Kansas City 2, Missouri

Dear Mr. Taggart:

I was very glad to receive your letter as it indicates a revival of interest in your folk art collection.

Because all the purchases in the folk art group I made entirely on the basis of aesthetic quality rather than documentation or historical data, I have very little information on my early acquisitions and sales. Subsequently, when so many museums wanted to publish definitive catalogues, I was obliged to obtain more data, and our records since 1935 are very complete, and as you know, have been used consistently for reference.

I am sorry that "The Fashionable Inn" belongs in the earlier category. I have located the original bill and found that I purchased the picture from an agent in Bridgeport, Connecticut, who found the canvas in upper New York State. We assumed, by the inscription on the coach, that the painting was executed somewhere between Sayville and Utica, New York. There is no title on the picture nor any indication of title. "The Fashionable Inn" is the name I invented purely for identification. The elaborate buildings and the formal landscaping suggested the title to me. You are at liberty to change the title as it has no other significance.

David Rosen relined and cleaned the picture. It is his custom to transfer on the new lining whatever inscriptions appeared originally. I am completely baffled by the strange conglomeration of letters which you quote in your letter.

For your information the painting was exhibited at The Downtown Gallery in a show entitled "American Ancestors" from December 14 to 31st 1931. And, at the Detroit Society of Arts and Crafts in February 1932. It was reproduced in the French Magazine "FORMES" March 1932;

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mod:1000

Mr. Ross E. Taggart continued

and in the Detroit News, February 14, 1932. A photograph of the painting is in the Frick Library.

Sorry that I cannot be much more help to you, but all the current interest in folk art and the tremendous amount of documentation that is going on throughout the country, some additional data may be discovered about this painting in the future. I shall be on the look out.

Sincerely yours

EGH1a

Mr. Ross E. Taggart continued

and in the Detroit News, February 14, 1932. A photograph of the painting is in the Frick Library.

Sorry that I cannot be much more help to you, but all the current interest in folk art and the tremendous amount of documentation that is going on throughout the country, some additional data may be discovered about this painting in the future. I shall be on the look out.

I can give you some information about your pastel "Man with Red Book" which was purchased at the same time. We have discovered a number of portraits by the same artist and the only one that had any identification with the initial H.C. for signature. About a year ago another portrait by this same artist with a good deal of written data, including the fact that the picture was by H. Conover. Since this agreed with the initial we are tentatively accepting the name of Conover as the artist who produced this group of portraits in Monmouth County, meanwhile inserting a question mark after the name. I thought you might be interested in having this information. Also the fact that the picture was reproduced in American Collector of November 14, 1935.

If you have any further inquiries, please do not hesitate to communicate with me.

Sincerely yours

EGHla

9 September 1949

Mrs. Marion E. Terry
2100 West Flagler Street
Miami 35, Florida

Dear Mrs. Terry:

I am sorry not to have replied more promptly to your letter of August 12, but the gallery has been closed and just reopened last Tuesday. But, in any case, I would have thought that our silence signified our agreement to the points in your confirming letter.

Here are the sizes, prices, titles you requested:

Yasuo Kuniyoshi	"At Window"	16 x 21	\$650.
Karl Zerbe	"Jeanne"	14 x 28	300.
Raymond Breinin	"Church Top View"	29 x 19	350.
Bernard Karfiol	"Two Girls"	12 x 16	300.

I do not have a note of the title of the Lawrence you wanted. If you let me know, I will forward the information on it.

With kindest regards, I remain

Sincerely yours,

Charles Alan
Associate Director

9 September 1949

Mr. Carl Van Vechten
101 Central Park West
New York 25, N. Y.

Dear Mr. Van Vechten:

Please accept our apologies for not answering your letter of August 20 more promptly. The gallery was closed from August 19 through Labor Day, and we are just catching up with correspondence.

We do not have a photograph of the painting by Jacob Lawrence which was purchased by Mr. Munsterberg. If you wish, and if the painting is in New York, we could suggest a photographer who could photograph it for Mr. Munsterberg.

If there is any other help we can give you in this connection, please do not hesitate to let us know.

Sincerely yours,

Charles Alan
Associate Director

COMMONWEALTH OF VIRGINIA



VIRGINIA MUSEUM OF FINE ARTS
BOULEVARD AND GROVE AVE.
RICHMOND 20

September 9, 1949

Mrs. Edith Gregor Halpert, Director
Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Mrs. Halpert:

The Virginia Museum of Fine Arts is planning an exhibition of modern sculpture entitled "Calder and Sculpture Today". The exhibition is occasioned by the gift of the well-known Calder mobile, "Steel Fish", to the Virginia Museum of Fine Arts.

While the exhibition cannot be comprehensive, we hope to have it truly representative, and with this in mind, we have made a careful study of the whole field of modern sculpture.

The exhibition is scheduled to run from October 28th through December 11th at the Virginia Museum, but as this is a State Museum operated to serve the whole Commonwealth, we plan to show a section of the exhibition in a few other educational institutions in Virginia after its closing in Richmond. We, therefore, should have to borrow many pieces in the exhibition for a three and a half months' loan period. It is important to keep the size of the pieces small so we should like to obtain examples with a maximum height of about 20". Of course, we do not want to unnecessarily sacrifice content and quality for size.

The Virginia Museum will pay express charges on the sculpture and will cover the pieces with insurance from the time they leave the lenders' gallery until they are returned. We should particularly like to borrow the following examples from the Downtown Gallery. If these pieces are not available, there may be other similar ones which you can suggest to us.

<u>Artist</u>	<u>Title</u>	<u>Medium</u>
Morris	Concretion, 30"	Aluminum
(or preferably)	A similar piece c. 20"	
Zorach	Serenity (size?)	Stone
	Or similar piece c. 20"	

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Mrs. Edith G. Halpert

- 2 -

We shall surely appreciate your cooperation in making this exhibition a significant one, and I hope to hear from you at your early convenience about the possibility of borrowing this work from you for either the exhibition in Richmond (October 28th through December 11th) or for the full three and one-half months' exhibition period (mid-October to February).

Sincerely yours,

Muriel B. Christison

(Mrs.) Muriel B. Christison
Associate Director for
Collections and Education

September 10, 1949

Dear Mr. Mirski

I am in the midst of checking my stock and finally got to Zerbe. I have a record of his painting "Woman on the Beach" going to you for exhibition during his show, but have no information regarding its return or having been sold.

Will you kindly let me know whether or not you still have the painting.

Sincerely yours

THE BRICK HOUSE
SOUTHERN ACRES
SHELBURNE, VERMONT

Dear Mrs. Halpert.

Ofcourse I would be delighted to loan the Columbia Figure to the Museum in Brooklyn but don't you think you should keep her at your gallery until she is entirely paid for.

I would feel much safer that way and happier too.

I am going to be here all October but the Museum is just in its infancey so that there would not be much that you could see now other than the model that we showed you. I have no building to house either the folk art or other things as yet but that does not mean I want to wait till I have before collecting them.

I will be in town for a few days in Nov.
and I would love to stop in and see the
Circus Figures. Do you think I should
have an example of them. I thought that
I should but I always take your advice

Remember now I would love to have you
visit us any time in Oct. but it is a long
trip for such a busy woman as you to take
and I do not want you to be disappointed
when you get here. I have moved up almost
all my Indians etc here now but have them
in what we call the Museum office till we
find the right setting for them.

So many thanks to you for your interest.

Sincerely,

Sept. 10th.

[1449]

Eladio Zeb.

O'Keeffe Black Place #1 - \$2500 } Sept. 11
the City 200 } Sp. \$2506

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My dear Mrs Halpert

Your letter of the 9th received - Thanks very much - Mr Bridgman wrote me just prior as you with an prices. But when he wrote the \$22.00 for "Black Place" and the charging in his last letter, I guess he figured off part of your commission on each group - not that there was to come off unless I took the three - I am sure James had not heard from him since Aug 20th -

Anyway the three pictures - 2 O'Keeffes & 1 Marin were sent by Express pre-paid express and all "damage" insurance on the 7 or 8 of Sep. Hope they arrive promptly & in good shape -

Send me the bill for the 3 pictures just if you can kindly answer question about repair of the lining about edges of "Black Place" I will be grateful if you have a beautiful Kimono at the De Young Museum show - So glad to see it -

With kindest regards, thanks for your willingness to refund on coming charges, and hoping to see you out here sometime

Sincerely
Charlotte Mack.

RICHARD A. LOEB
CASILLA 240-V, CORREO 15
SANTIAGO, CHILE

September 12, 1949

Miss Edith Halpert
The Downtown Gallery
32 East 51st Street
New York 22, N.Y.

Dear Edith:

Having just completed inventory of the personal property which reached me after many months, I was horrified to find that two crates of paintings had been stolen en-route.

Unfortunately, these crates contained every-one of my good paintings. I am taking the opportunity of sending you a list of those things which were purchased from you so that you may be informed should any of these items turn up in the art market.

<u>Title</u>	<u>Painter</u>
My Gems	Harnett
Old Bill	"
White Sentinels	Sheeler
Black Gold Coal	Sheeler
<i>New York Street</i>	Stuart Davis
Circus Clown	Marfiol

As we are, therefore, at the moment, without most of our good things, I shall certainly be in the market for a Jack Levine and you might also keep me in mind and send me photographs of other small but important paintings which may come your way.

With kindest regards:

Most cordially,

Dick
Richard A. Loeb

LA
RAL:igk

P.S. PLEASE NOTE CHANGE OF ADDRESS

C.O.
KATHERINE S. DREIER

~~130 WEST RIVER STREET~~

~~MILFORD, CONNECTICUT~~

130 West River Street
Milford, Connecticut

September 13, 1949

Mrs. Edith G. Halpert, Director
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Mrs. Halpert:

Mr. Duncan Phillips has kindly written on Arthur G. Dove for our Catalogue, which is shortly going to press. But unfortunately he gave me no data as to Dove's biography or, more or less, the books which have been written about him.

So I am turning to you to ask you whether you will please let me know - (a) where he was born, where he studied, where he lived and where he died. (b) Did he earn his living through any other form but painting, and was he interested in anything besides art? (c) When did he join Stieglitz and his group? (d) Was he only represented by Stieglitz, during his life, or was he represented by others throughout the country?

I find that Paul Rosenfeld, 1924, and Ben L. Summerford, 1947 are the two who have written about Arthur Dove. Also, Frederick S. White, Chanticleer Press, 1949. Are there any more?

Could you let me have this information just as soon as possible, for I did not realize that I was handicapped in getting it. Thanking you, believe me,

Sincerely yours,

Katherine S. Dreier

Katherine S. Dreier
President.

KSD/cn

LILLIAN SMITH
OLD SCREAMER MOUNTAIN
CLAYTON, GEORGIA

September 13, 1949

Mr. Charles Alan
The Downtown Gallery
32 East 51 Street
New York 22, N.Y.

Dear Mr. Alan:

I notice in reading the copy of my letter to you that the last sentence was left incomplected. What I intended to say is this: "If the painting has not been sold I would like to send you \$100.00 now and the balance of \$200.00 in October and ask you to hold the painting there for me until I come up in October."

Sincerely yours,

Lillian Smith
Lillian Smith



DEPARTMENT OF STATE
250 West 57th Street
NEW YORK, N. Y.

September 14, 1949

Mr. Charles Allen
Downtown Gallery
32 East 51 Street
New York, N. Y.

Dear Mr. Allen:

Thank you very much indeed for your careful checking of the article on the work of William Harnett, scheduled for publication in ALERIKA. Your corrections, of course, will be included in the final text.

May we impose on your generosity again? Enclosed herewith are captioned photostats of pictures we should like to use to illustrate the article. We shall be most grateful for your opinion of this material, and its return with your comments.

Your cooperation will be greatly appreciated.

Sincerely,

Katherine W. Levin

(Mrs.) Katherine W. Levin
Managing Editor, ALERIKA

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Woodstock, N. Y.,
Sept. 14, 1949.

Mrs. Edith Gregor Halpert, Director
The Downtown Gallery
32 East 51 Street
New York 22, N. Y.

Dear Mrs. Halpert:

I thought you might be interested in seeing the George Ault Memorial exhibition catalog, with its foreword written by John Ruggles, Woodstock fellow-artist and friend of Mr. Ault.

The response to the show has been exciting--gratifying--more than 300 attended the opening, although it was a week after Labor Day and the seasonal exodus.

Hermon More came yesterday. Robert Beverly Hale of the Metropolitan writes that he hopes to come. The Newark Museum says they will try to send someone. Art News and Art Digest are taking care of it nicely.

In the meantime the Cleveland Museum last month purchased a winter landscape for \$900, and there is a strong likelihood that a part of the exhibition will go on tour later this year. So I think everything is going all right.

Sincerely,

Louis Ault

METROPOLITAN NEW YORK COUNCIL

American Youth Hostels

351 WEST 54th STREET
NEW YORK 19, N. Y.

September 13, 1949

The Board of Directors
32 West 51 Street
New York, New York

Gentlemen:

We are hoping to increase interest in art among hostellers by a rotating show of paintings in our office. It is planned to have paintings by recognized professionals as well as those painted by members of our organization, both amateur and professional.

We would appreciate it very much if you could loan us an occasional painting to include in our showings for a period of one month. We could give proper credit to your organization and the artist.

Respectfully yours,

Rich of Blair
Art Committee Representative

Carol Anderson

Carol Anderson

Director

American Youth Hostels, Inc.

September 15, 1949

Mr. James M. Brown III, Director
William A. Fernsworth Library and Art Museum
Rockland, Maine

Dear Mr. Brown:

As soon as the pictures arrive we shall send you
a receipt.

I am so glad that the show was successful. Mr.
Alan told me how much he liked the Museum and
how well the pictures looked.

I look forward to seeing you when you are next
in New York.

Sincerely yours

EGHla

September 15, 1949

Mr. F. P. Gerhart, Secretary
to Colonel E. W. Garbisch
Chrysler Building
Lexington Avenue at 42 Street
New York, N. Y.

Dear Mr. Gerhart:

I certainly am embarrassed that my bills are being sent to Colonel Garbisch. I honestly don't expect the car to be maintained by him.

I have written to Amaral to correct the charge which really surprises me, as the owner himself delivered the car to my home and had my name and address on his records. However, I shall see to it that this is not repeated.

Next week end when I drive the car to the country I shall look into the glove compartment for the registration. Incidentally, would you be good enough to send me some form of bill as I have no record of car ownership, and might be put in jail some day.

Many thanks for your courtesies.

Sincerely yours

EGHla

September 15, 1949

Mr. Dalzell Hatfield
Dalzell Hatfield Galleries
Ambassador Hotel
Los Angeles 5, California

Dear Dal:

While you and Ruth have been working yourselves to mere shadows, I was up in Connecticut away from art and artists. Now I am back at my desk and rearing to go.

Of course I am very curious about the Marin influx at the Ambassador Hotel. What has the reaction been? Have you sold them all out?

Do drop me a note when you are free and send on a bit of West coast gossip.

My very best regards to you and Ruth.

Sincerely yours

EGH1a

September 15, 1949

Mr. Sylvan Lang
247 East Summit Avenue
San Antonio, Texas

Dear Mr. Lang:

I am so sorry to have missed you and Mrs. Lang on your visits to the gallery during my vacation. It is always a pleasure to see you both.

Now that I am back, and at my desk, I have gone over our accounts and find that we still have the \$400 outstanding to your credit and am enclosing our check for that amount.

Mr. Alan told me that you liked a number of the paintings, including the superb small Jack Levine, the fine Kuniyoshi we recently took back from the museum when it acquired a very large far more expensive painting by this artist, O'Keeffe, etc. Have you made any decision about any of these pictures.

Our season will open with a bang with a group exhibition of new pictures by all the artists associated with the gallery. This event takes place on October 4th, but this year we have decided on a very unusual idea; while the public opening will be on October 4th, we shall hang the pictures in the gallery one week ahead for a private exhibition to a few collectors whom we want to give first choice. I do hope that your plans include a trip to New York during the week of September 26th, so that you can take advantage of this special opportunity. In any event, I do hope to hear from you and look forward to seeing you and Mrs. Lang in the near future.

Sincerely yours

September 15, 1949

Mr. Charles C. Cunningham, Director
Wadsworth Atheneum
Hartford, Connecticut

Dear Mr. Cunningham:

I have just discovered the famous missing Harnett and am doing some research on it. Among the many interesting bits of documentary evidence, to say nothing of the painting quality, I came across a catalogue excerpt that looks very similar to the one on the stretcher of your Harnett.

Would it be possible to have the label on your picture, which is presumably from the Pennsylvania Academy catalogue, photographed or photo-stated and sent to me. I shall be most grateful for your cooperation. Now I feel we are finally getting some authentic documentation.

I do hope that you are planning to be in New York in the near future. While our 24th Annual Group exhibition of new paintings and sculpture by the artists in the gallery does not open officially until October 4th, we are doing something rather novel this year by arranging the show a week ahead for private viewing and are inviting a few of the out of town museum directors for a first viewing of this very exciting group of paintings. You are thus invited to come in any day during the week of September 26th. I do hope you can make it.

My very best regards.

Sincerely yours

EGH1a

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subjective Art" as the only kind of modern art. He has discarded three of his earlier enthusiasms -- Holty and Bearden, and has borrow some from other galleries including Pollock etc. The announcement is really a masterpiece and is now being kidded all over town. I wish I had an extra copy to send you but no doubt you have received one from his directly.

All in all, the world is full of amusing episodes and we continue carrying on without money.

I hope Mickey is completely recovered from our common ailment and you are both having a wonderful time. Do write me when you get a chance. Meanwhile my very best regards.

Sincerely yours

September 16, 1949

Mr. Gary Cooper
11940 Chaporal Street
West Los Angeles, California

Dear Mr. Cooper:

I enjoyed so meeting you and deeply regret the fact that we could not arrange for a second visit. Much as I wanted to stay over to meet Mrs. Cooper and to see Mrs. Shields again, it was impossible to leave my terrified cook alone in the country overnight.

It occurred to me that we could send you several photographs of Marin oils and water-colors, including the superb Seascape with the Gulls which Steiglitz valued so highly. Subsequently, we could send you a selection of paintings you choose from the photographs, so that you and Mrs. Cooper would have an opportunity to see the originals in your own environment. On the other hand, when Mrs. Shields returns to New York perhaps she could make a tentative selection for your consideration.

In any event, we shall be very happy to cooperate with you if you will let us know your wishes in the matter.

Sincerely yours

EGHla

September 16, 1949

Mr. A. S. Cowie
Cowie Galleries
Biltmore Hotel
Los Angeles 13, California

Dear Mr. Cowie:

I have just returned from my so-called summer vacation and am going through my voluminous files.

In my follow-up folder I came across a letter addressed to you on July 1st and there seems to be no record of a reply. I wonder whether my letter got lost in transit or whether you had changed your mind about the exhibition you contemplated when I was there.

Are you and Mary planning to be in New York in the near future. I should so much like to see you again and perhaps I could induce you to have dinner with me and meet some of the boys.

Meanwhile, my best regards, to you both.

Sincerely yours

EGHla

Florida Artist Group, Inc.

Clearwater - Gainesville - Sarasota - West Palm Beach - Winter Park

EXECUTIVE COMMITTEE

HOLLIS H. HOLBROOK, Director, Department of Fine Arts University of Florida, Gainesville.

E. R. HUNTER, Director, Norton Gallery & School of Art West Palm Beach.

HUGH F. McKEAN, Director Morse Gallery, Rollins College, Winter Park.

RALPH H. McKELVEY, Director, Clearwater School of Art, Clearwater

HILTON LEECH, Director Amagansett School of Art, Sarasota.

R. H. McKELVEY, DIRECTOR,
201 PIERCE STREET,
CLEARWATER, FLORIDA

September 16, 1949

Dear Mrs. Halpert:-

I had difficulty getting to you last year when on a committee to select a Contemporary exhibition for the old Clearwater Art Museum.

Immediately on my resignation from that institution the principal art centers of the State formed this new non-profit, educational institution, and with the broader base that the new sponsorship provides, we are putting on an Exhibition of Contemporary American Art for circuit through the Southeast over the winter.

Our Committee meets in New York in the week of Sept. 26 - 30. If you are interested to participate I would be very glad to bring the committee to your gallery, and would appreciate your dropping me a line at the Salmagundi Club, 45 Fifth Ave., where I shall be after the 23rd.

Sincerely yours,


R.H. McKelvey, Director

ABRAM KANOF, M. D.
80 LINDEN BOULEVARD
BROOKLYN 26, N.Y.

September 16, 1949

Dear Mrs. Halpert,

Mrs. Kanof and I are happy to inform you that Doctor Finkelstein, President of the Jewish Theological Seminary, will be our guest at dinner, at our home on Thursday evening, October 6th.

I am asking you and a few of our other friends to join us on this occasion. We will have the rare opportunity of an intimate conversation with one of the most renowned leaders in American Jewry. It is our hope to evolve a plan for the organization of a group of patrons of the Seminary.

The Seminary exerts a profound influence on American life and has won the acclaim of all religious and economic strata in our country. Doctor Finkelstein has been the pioneer spirit in its expanded program and an evening spent with him will be an unforgettable intellectual delight.

May I count on your presence? Dinner will be at seven o'clock. Make it a little earlier, if you can.

Cordially,

A handwritten signature in dark ink, appearing to be 'A. Kanof', written in a cursive style.

September 16, 1949

Mrs. Mildred H. Lamb
c/o C. F. Nash
Vineland Training School
Vineland, New Jersey

Dear Mildred:

I have just returned from my summer vacation and am right up to my ears in correspondence, etc.

It was awfully good to hear from you. I am not up on the hotel situation, but I know a number of museum people alternate between the Barlizon Plaza on West 57th Street and the New Weston on 50th Street. Some of the artists make a practice of stopping at the Belmont on Lexington Avenue and 48th Street. The first and the last are in the lower price bracket, but generally I have had no experience with hotels myself since I have always had a home in New York.

Within a few days, as I get organized, I shall look through the previous correspondence regarding the Maillol, Despiau etc., and shall let you know if I have any new ideas.

Sincerely yours

EGHla

Look COWLES MAGAZINES INC. Quick

511 FIFTH AVENUE, NEW YORK 17, NEW YORK

GARDNER COWLES, President and Editor

September 16, 1949

LOOK - 18,453,000 readers...

The Downtown Gallery, Inc.
32 East 51st Street
New York, New York

Gentlemen:

Please cancel the enclosed bill to Russell Cowles and send me a new bill for the identical amount in the name of The Arts Trust Fund, in care of Gardner Cowles, Trustee, 511 Fifth Avenue, New York 17. Upon receipt of the bill made out in this manner, I will send you a check in full payment.

Please ship the three paintings by Jacob Lawrence as follows:

#180 - Saturday Night - to Mr. Rufus E. Clement
Atlanta University
Atlanta, Georgia

#146 - The Stenographers
- to Mr. J. A. Bacoats
Benedict College
Columbia, South Carolina

#187 - Gypsies
- to Mr. David D. Jones
Bennett College
Greensboro, North Carolina

Very truly yours,

Gardner Cowles

P.S. Please include shipping charges on the bill
to The Arts Trust Fund.

C. D. Cowles

September 16, 1949

Mr. Arthur Hornblow, Jr.,
Metro-Goldwyn-Mayer Studios
Culver City, California

Dear Mr. Hornblow:

When I returned from my vacation I was advised
that receipt of the Harnett had been acknowledged.

Seeing the painting here without the glass has
been a very special privilege and several of
the authorities interested in Harnett have expressed
their enthusiasm for the picture. C. Keck was also
away on his vacation, but we are now having the
picture x-rayed and have already had photographs
made of the entire painting and of various sections
as well as the label on the stretcher. This painting
is full of exciting documentary evidence which will
have a strong bearing on any further study on
Harnett as well as previous erroneous statements.

You will of course receive a complete report and
when Mr. Lloyd Goodrich of the Whitney Museum
returns on September 24th (I hope we may keep the
picture through then) he too will have an opportunity
to study the rack. As you may know, he is one of the
museum officials who has been making a special study
of Harnett.

I cannot tell you how grateful I am to you and how
grateful the public should be to you for helping
in this very interesting work. When I prepare the
material for publication I shall send it on to you
for your consideration before it is actually published
so that you can see exactly what is being said about
the painting. It will all be very good I assure you.

Sincerely yours

EGHla

September 16, 1949

Mr. Walter Lurie
Mutual Broadcasting System, Inc.,
1440 Broadway
New York 16, N. Y.

Dear Mr. Lurie:

I have just returned from a long summer vacation and in checking our fiscal statement, I find that you too took a vacation in payments in the past few months. When you sent me your jocular letter of April 12th, I tried to reach you on the telephone, but gave a complete message to your secretary pointing out that we cannot and do not at any time assume the sales tax. It is always paid by the purchaser and appeared on your bill originally. I also pointed out that we do not make reductions on paintings after a transaction has been closed. If you will check with Mrs. Lurie you will ascertain that I did make a cut when the purchase was made and certainly I do not consider the price high for the two magnificent paintings.

Our correspondence has been great fun and I realize that you like to tease me, but I would appreciate getting this thing straightened out at your convenience.

Incidentally, we are introducing a new gimmick this year. For our fall exhibition, which opens publicly on October 4th, we have arranged a one week's preview for limited number of museum directors and collectors. Thus, you are invited to come in anytime during the week of September 27th, preceeding the official opening, to see what our twenty-five boys and girls have been doing. There are some very exciting examples by the oldsters and the youngsters, and you can have a great adventure in picking up some of the future geniuses as well as old masters in the group; the former at very low prices and the latter at normal figures.

It will be so nice to see you again. Do come in soon.

Sincerely yours

EGHla

New York State Historical Association
Cooperstown, New York

LOUIS C. JONES
DIRECTOR

September 16, 1949

Mrs. Edith Gregor Halpert,
The Downtown Gallery,
32 East 51st Street,
New York 22, N. Y.

Dear Mrs. Halpert:

The Rockefeller furniture has arrived and the pieces
are beautiful beyond expression.

Once more we are deeply in your debt for this
considerateness.

Most cordially yours,



Louis C. Jones
Director

LCJ:W

not to publishing information regarding sales transactions,
researchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale

16 September 1949

Miss Lillian Smith
Old Screamer Mountain
Clayton
Georgia

Dear Miss Smith:

Believe it or not, since Labor Day we have been surprisingly busy. Not only with preparations for the coming, but also because of the great activity and interest shown by the public, unusual at this time of year. There has been an uncommon interest in our current exhibition of Early American painting and sculpture. All of which I am telling you merely to explain my negligence in not answering your letters more promptly.

Then, too, I am chagrined and embarrassed because I can not - for the life of me - remember which of the Tam paintings you liked the very best. I remember well three about which you seemed equally excited. Perhaps you recall the title the title of the one you would like us to hold - or could, in a sentence or two, identify the painting for me. The method of payment is completely satisfactory to us.

We are very happy because the Museum of Modern Art just acquired a painting by Tam. We are exhibiting this for the first time at our Fall Exhibition in October, after which it will be shown at the museum among their recent acquisitions.

I am looking forward to seeing you when you return to New York next month.

Sincerely yours,

Charles Alan
Associate Director

September 16, 1949

Mr. Robert D. Straus
1814 Larchmont Road
Houston, Texas

Dear Mr. Straus:

After a week at my desk, I finally feel as if I were here to stay. The summer certainly creates a pleasant lethargy, but I am coming to with a start as the new pictures are brought in by the artists for the opening exhibition. There are so many exciting new examples that it is difficult for me to specify any individually.

Because the show is so exciting, we are introducing an innovation this year. The exhibition opens officially to the public on October 4th, but we are arranging the pictures on the wall and are inviting a few of our museum directors and collectors for a preview during the preceeding week, starting September 26th, to give them an opportunity to make an early selection.

Is there any possibility that you and Mrs. Straus will be in New York at that time. If not, I shall be glad to send you some photographs as soon as I hear from you, and possibly shall have some Kodachromes, and that I shall have the pleasure of seeing you in the very near future.

Sincerely yours

EGHLa

UNIVERSITY OF DELAWARE
NEWARK, DELAWARE
DEPARTMENT OF ART

September 16, 1949

Miss Halpert
Downtown Gallery
New York City, N. Y.

Dear Miss Halpert:

You will remember, I hope, that I came to see you in June about prints and drawings for the University of Delaware Permanent Collection. We have a committee which makes the selection, and I am hoping that you can send us the enclosed list the first week in October for our consideration.

We, of course, will gladly pay transportation each way.

It is to be understood that the University receives a 10% discount on all purchases.

Very sincerely yours,

Harriet Bailey
Harriet Bailey,
Head
Department of Art

Please have prints sent to Art Gallery - Memorial Library
University of Delaware
enc.

September 17, 1949.

Dr. Jan-Albert Goris, Director
Belgium Government Information Center
630 Fifth Avenue
New York, N.Y.

Dear Mr. Goris:

The artist Karl Zerbe and his dealer the Downtown Gallery have written me several times regarding Zerbe's painting which was sold in Belgium and not returned with the remainder of the exhibition. As I understand it, the painting has not been paid for because of difficulties in International exchange or regulations pertaining to the conversion of francs into dollars. Obviously there must be some way out of this difficulty. Please tell me what can be done to alleviate this embarrassing situation, as I am held somewhat responsible.

With best regards to you, sir, I am

Sincerely

Alonzo Lansford,
Director

AL/cm

EDGAR W. GARBISCH
CHRYSLER BUILDING
NEW YORK 17, N.Y.

September 19, 1949

Mrs. Edith Halpert
The Downtown Gallery
32 East 51st Street
New York 22, N. Y.

Dear Mrs. Halpert:

Thank you for your letter of September 15th.

You are right about wanting something for your files to indicate ownership of the car, in addition to your registration. Some time ago I prepared a form of bill from Colonel Garbisch to you, but I did not have an opportunity until last Friday to discuss it with Colonel Garbisch. This bill is enclosed, and I believe you will find it entirely satisfactory.

With kindest regards,

Sincerely yours,

F. P. Gerhart
Secretary

fg
encl.



THE UNIVERSITY OF OKLAHOMA
NORMAN • OKLAHOMA

19 September 1949

The Down Town Gallery,
32 East 51st Street,
NEW YORK, N. Y.

Gentlemen:

Is there any chance that your exhibit of
American Folk Art will be touring in the Middle
West this winter?

Sincerely,

A handwritten signature in cursive script, reading "Oscar B. Jacobson".

Oscar B. Jacobson,
Director, Museum of Art

OBJ:FMD

September 20, 1949

Mrs. Charlotte Mack
1800 Gough Street
San Francisco, California

Dear Mrs. Mack:

Thank you so much for your check. The receipted bill has been mailed to you.

When we called O'Keeffe's secretary for a photograph, we found that she had just left for New Mexico and would not be back for two weeks.

I am so sorry to bother you, but I wonder whether you could get the museum photographer to take a picture of the "Black Place" and send us two prints. We shall be glad to pay for the photographs of course. Immediately upon receipt of the photographs I shall send one on to O'Keeffe for her autograph and will forward it to you at the earliest possible moment.

I am glad that you are enjoying this superb painting in your collection.

Sincerely yours

EGHla

Thomas D. Williams

Constance R. Williams



EARLY AMERICAN PAINTINGS
LITCHFIELD, CONNECTICUT
Telephone 624

Sept 19, 1949

Dear Miss Halpert,

Connie and I want to tell you how much we enjoyed our visit with you yesterday. It was such fun to sit down and be able to talk with you in your delightful house. We hope you may find the time to come see us here in Litchfield over some weekend soon. Let me know and I will come for you in the car.

Thank you for buying the painting. I will let you know when anything good turns up.

Sincerely,

Tom Williams

THE CLEVELAND INSTITUTE OF ART
FORMERLY THE CLEVELAND SCHOOL OF ART
JUNIPER ROAD and MAGNOLIA DRIVE
CLEVELAND 6, OHIO

September 21, 1949


Dear Miss Halpert:

Through Hudson Walker the manuscript of your statement given at the 1948 Woodstock Art Conference has been submitted to the College Art Journal for possible publication. We would like very much to include it in our fall issue which goes to press this week under a series of contemporary documents.

I have taken the privilege of making a very few changes so that the text will read a little more easily as a written statement rather than in its original context as a part of the symposium. Most of these changes are of a very minor character which in view of the short time available does not seem to justify sending the manuscript for revision.

Within a few weeks, therefore, I shall send you the galley proofs for your inspection and approval before the final printing. Thank you for your consideration and I hope the project of publishing this statement will meet with your approval.

Sincerely yours,


Laurence Schmeckebier
Editor, College Art Journal

ls/hsm

Miss Edith Halpert, Director
Downtown Gallery
34 East 51st St.
New York, N. Y.

SYLVAN LANG
LESLIE BYRD
DALTON CROSS
BERNARD LADON
JOHN P. GILES
JESSE H. OPPENHEIMER

LAW OFFICES
LANG, BYRD, CROSS & LADON
TRANSIT TOWER
SAN ANTONIO 5, TEXAS

September 22, 1949

5516

Mrs. Edith G. Halpert
Director
The Downtown Gallery
32 East 51 Street
New York 22, N. Y.

Dear Mrs. Halpert:

I am just in receipt of your letter of September 15th, as we are now living in Sidney and Rosalie's old home at 112 West Ridgewood, San Antonio, Texas.

We are having an architect prepare plans for us and after our new home is built I hope we will have considerably more room to hang pictures.

I appreciate very much your having sent me the check for \$400. and I hope soon to be able to return it to you in connection with the purchase of a more expensive picture.

Answering your inquiries; while the small picture of Jack Levine is very attractive, I would prefer to purchase a larger picture. I liked the Kuniyoshi far better after Mr. Alan had told me what it was intended to portray and if it is not sold in the meantime I might buy it sometime. Insofar as the O'Keefe is concerned, I wanted to have our mutual friend, Mr. Neuberger look at it with me, but he was on his vacation the week in the middle of August when I was in New York. I am going to discuss it with him when I see him on my next trip to New York, which will probably not be until November. However, I will probably be writing to you before that time.

I shall be interested in learning the results of placing some of your pictures on display at Foley's in Houston. Mentioned it to my brother, Gilbert, who is head of Frost Bros. here, and I think he is asking Murray Berkowitz, who is Sidney's brother, to make inquiry of you concerning same when Murray is in New York next week.

Again thanking you for your check, I am

Sincerely

Sylvan Lang

The Magazine **ANTIQUES** 40 EAST 49TH STREET, NEW YORK 17, N. Y.

ALICE WINCHESTER, EDITOR

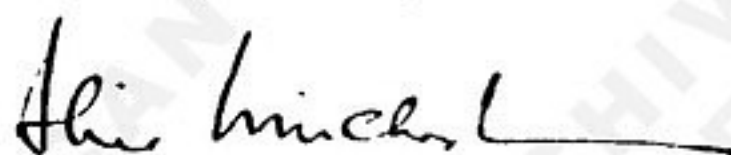
September 23, 1949

Dear Mrs. Halpert:

I am planning to feature the subject of American Folk Art in a special issue of *ANTIQUES* for next spring. I realize that there is a great divergence of opinion on the basic question: "What is American Folk Art?". So for this issue I should like to publish a symposium of answers to this question from leading authorities, and I hope you will contribute to it.

Will you phrase your opinions on this question in 400 words? And will you set the results to me by December first?

Sincerely yours,



Editor

Mrs. Edith Halpert
The Downtown Gallery
32 East 51 Street
New York, New York

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September 23, 1949

Mrs. Katherine W. Levin
Managing Editor, AMERIKA
Department of State
250 West 57 Street
New York, N. Y.

Dear Mrs. Levin:

I am sorry I did not get a chance to answer your letter sooner.

I was rather surprised to see the inclusion of two pictures which I discussed with the young woman who came here for information. I advised her at the time that we had just discovered the so called 'lost rack' picture by William Harnett which will unquestionably change the recent Peto attribution. I suggested therefore that until the various authorities had returned to New York and had an opportunity to go into the matter thoroughly, it would be best not to include any so-called questionable pictures. I substituted for the Modern Museum "Rack", the so-called 'lost rack' and substituted the "Faithful Colt" for "Discarded Treasures" to avoid the inclusion of disputable pictures. I still feel it is a wise move at this time and would recommend that the changes be made accordingly.

The rest of the selection is excellent and I thought the article was very good with the few exceptions I noted previously, and which I believe have already been corrected.

If there is any further information you would like to have, please communicate with me.

Sincerely yours

EGHla

ALFRED FOWLER

Fine Prints

1714 Connecticut Avenue • Washington 9, D. C.

Telephone HUDSON 5859

Mr Yasuo Kuniyoshi
30 East 14th Street
New York 3, N Y

Dear Mr Kuniyoshi

We have a customer who may be interested in acquiring your print, CAFE. If you can supply it, will you please quote, giving retail price and our discount.

Very truly yours

Alfred Fowler

Alfred Fowler

23 September 1949

65-156-

DALZELL HATFIELD
FINE PAINTINGS
AMBASSADOR HOTEL
LOS ANGELES

September 23, 1949

Mrs. Edith G. Halpert
The Downtown Gallery
32 East 51st Street
New York 22, N. Y.

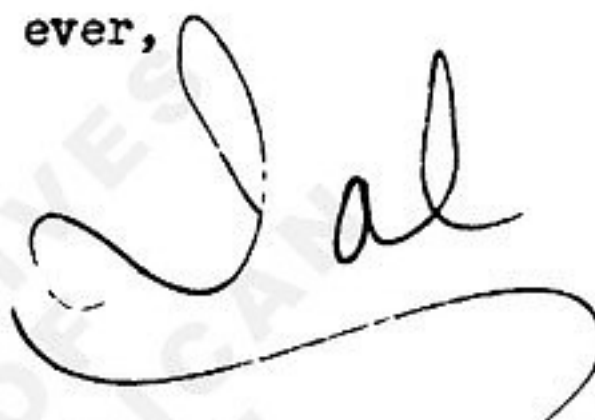
Dear Edith:

Thank you for your letter of September 15th. You make me envious of your whole summer away from the activity of the gallery. We are just now trying to get a little vacation in before we start the heavy business of the Fall season.

Concerning the Marins, we are getting quite a number of people interested in these and hope, in time, to develop a good business on them out here. Naturally, nothing much could be done during the summer except to show them to the few people who were not away on vacation. Now that Fall has come, we will have a lot more opportunity to show them, and hope sell them. I think I shall put them up in a small show in the paneled room soon and give the information to the papers, as they will get the news around that I have them here.

Ruth and I plan to come to New York sometime during the Fall and I'll let you know ahead of time just when we expect to be there. She joins me in all good wishes to you for a most successful season, and please again accept my thanks for your generous hospitality when I was in New York.

As ever,



DHH/gjh

- 1 Main ~~4~~ 6
- 2 O'Keefe 7
- 3 Dove 3
- 4 Sheeler 9
- 5 Spencer 10
- 6 Karpis 4
- 7 Koonin 5
- 8 Mink 8
- 9 Zuck 11
- 10 Perlin 1
- 11 Smith ✓

September 23, 1949

Miss Antoinette Kraushaar
Kraushaar Galleries
32 East 57th Street
New York, N.Y.

Dear Miss Kraushaar:

The plans of the Phoenix Fine Arts Association for an American show, about which I spoke to you in June, have materialized in this way.

We'd like to put on a joint exhibition from your Gallery, Frank Rehn's and Mrs. Halpert's, to open January 9th and close February 6th, 1950.

Inasmuch as this will be the first exhibition of the kind ever put on here, and many Phoenixians have little opportunity to see the work of leading contemporary American artists, we think this show should consist of oils only, by the more important painters represented by the galleries. By "important" I mean the older, better known artists, with the wider and more established reputations. Next year, perhaps we could (and I should like to) show the younger, newer artists. I'm sure you will appreciate the psychology of the situation.

Our building is a good-sized ex-private house where we have modified some front rooms into two long galleries. I have personally done some measuring and estimating on how many pictures we could satisfactorily hang. I think we could manage 24 canvases 20x24 (horizontal) and 4 small paintings. I don't mean we want those dimensions necessarily, but I had to establish some criterion. (I don't think we should have anything larger than 20x24 canvases, by and large.) So say 30 paintings which would mean 10 from each gallery, - one way of doing it.

The Phoenix Fine Arts Association would assume all expenses in connection with obtaining and returning the pictures.

I presume that all or most of the items would be for sale at prices set by the respective dealers. (Would it be customary for the Association to get a "cut"?)

I am planning, as usual, to be in New York City for at least a week early in December, and it is improbable that my trip will fail. If then not too late, perhaps I could have some hand in selections for the show.

You were the first person I consulted about the project, and I think you kindly offered to coordinate the venture with the other two galleries. (I also spoke with them afterward and they too expressed interest and offered to participate.)

Instead of writing separately to Mr. Rehn and Mr. Alan - and because our Arizona

Miss Antoinette Kraushaar
Kraushaar Galleries
32 East 57th Street
New York, N.Y.

September 23, 1949

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sunshine makes me lazy - I am sending them carbons of this letter. Perhaps you'd phone each of the gentlemen; and be sure each of you to let me have suggestions and comments regarding our scheme. There are probably points which this amateur impressario has ignored or neglected.

Yours sincerely,

OBJ:KL

Oliver B. James

Dear Alan:

Please excuse my not writing you
separately; but the explanation lies
in this letter. Sincerely,
Oliver B. James

September 23, 1949

Mr. Oscar B. Jacobson, Director
Museum of Art
The University of Oklahoma
Norman, Oklahoma

Dear Mr. Jacobson:

Because it is important for us to have the best of the folk art examples at the gallery for so many out of town and New York visitors, we rarely send out travelling exhibitions. As a matter of fact we discontinued doing this some years back.

However, if you are interested in having such a show, we can arrange to assemble a comprehensive group, including a number of the pictures which are included in our current show -- as a special arrangement with the University of Oklahoma.

In all such cases the consignee pays packing, shipping and insurance costs both ways, and for a special exhibition of this kind, we require a purchase guarantee. In this case -- because it does not include living artists -- the small sum of \$250 which can either represent a purchase made directly by the University or a sale made by the University.

If this is agreeable, please let me know how much space you can devote to such an exhibition so that we can plan accordingly.

Sincerely yours

EGH1a

The First Trust Company
of
Lincoln, Nebraska

SAMUEL C. WAUGH
PRESIDENT

September 26, 1949

Dear Mrs. Halpert:

Thank you for sending me a special invitation to the preview of your coming 24th Annual Exhibition. I know that I shall not be in New York next month and therefore cannot accept your invitation.

My favorite nephew from Denver, Dr. Karl Arndt, and his wife went through here last night on their way to New England. My guess is they will be in New York in about ten days or two weeks and will probably be in to call.

For your information the Arndts, and particularly Helen Arndt, are interested in the Art Centers in Denver as well as Colorado Springs. I think you would enjoy meeting both the doctor and his nice wife.

Very sincerely,



Mrs. Edith Oregon Halpert
The Downtown Gallery
32 East 51 Street
New York, N. Y.

WILLIAM ROCKHILL NELSON GALLERY OF ART

(The William Rockhill Nelson Trust)

ATKINS MUSEUM OF FINE ARTS

KANSAS CITY 2, MISSOURI

Cable Address: Neltrust

September 23, 1949

Mrs. Edith Gregor Halpert
The Downtown Gallery, Inc.
32 East 51st Street
New York 22, New York

Dear Mrs. Halpert,

In 1933 we purchased from you, along with other 19th century American items, the painting called "The Fashionable Inn", by C. Chalis.

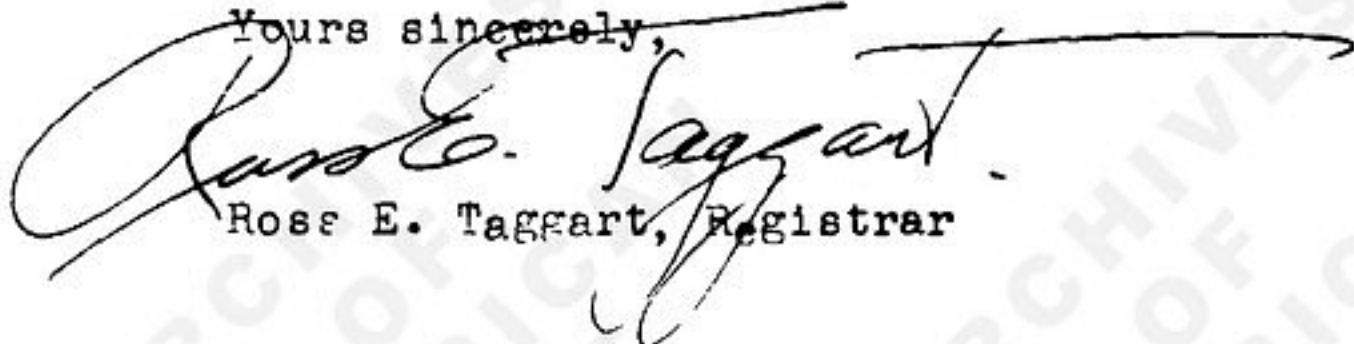
We have never added any information to the file of this painting, and it is well worth our doing some research. Before embarking on the problem I would like to know if you have any facts that could be of assistance to us.

I am curious about such things as why the title? Did it come as a traditional one? Are you at liberty to give us any provenance for the picture? Do you know if the signature on the back of the relining canvas is a copy of one on the original canvas? On the relining canvas inside an outline of a palette, are the words "Pesleht Iuela" or something to that effect. These in particular baffle me. Do you have in your records something that explains them? The little coach at the left of the picture has the following inscription on it: "Sayville & Utica Z.E. & C.O. Allen. Aura". Are they a clue, perhaps, to locale or family?

There is an endless string of questions for which I wish to find answers. Even the smallest scrap of information will be more than we have now, and every such scrap will be greatly appreciated. In particular I hope that you will be able to give us some provenance for the picture, since I feel that it is unfortunate when these 19th century American paintings, lose even the tradition of their local atmosphere.

It is rather a pity that we have let research work on this picture ride for sixteen years. The trail may well have grown very cold. But I hope that you may be able to help us out, and I thank you in advance for what you can do for us.

Yours sincerely,


Ross E. Taggart, Registrar

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L. Pomerantz
Hotel de France & D'albion
11 Rue N. D. de Lorette
Paris IX.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Paris - Feb 21, 1907

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

7/ I think it is very important to have a clear understanding of the artist's intentions and the circumstances surrounding the work. This is especially true when dealing with works that are not clearly defined or when the artist's intentions are unclear. It is also important to have a clear understanding of the artist's life and work, and to be able to identify the artist's style and the time period in which the work was created. This is especially true when dealing with works that are not clearly defined or when the artist's intentions are unclear.

for the artist's life and work, and to be able to identify the artist's style and the time period in which the work was created. This is especially true when dealing with works that are not clearly defined or when the artist's intentions are unclear. It is also important to have a clear understanding of the artist's life and work, and to be able to identify the artist's style and the time period in which the work was created. This is especially true when dealing with works that are not clearly defined or when the artist's intentions are unclear.

rior to publishing information regarding sales transactions, dealers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

[illegible]

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Q. 1. To find the value of $\sin^{-1} \frac{1}{\sqrt{2}}$

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The world is the
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 and the same old
 people.

11. In the
works

as in

AMERICAN ART

4 shapes in the
the room.

for

YALE UNIVERSITY · DIVISION OF THE ARTS
NEW HAVEN · CONNECTICUT

September 27, 1949

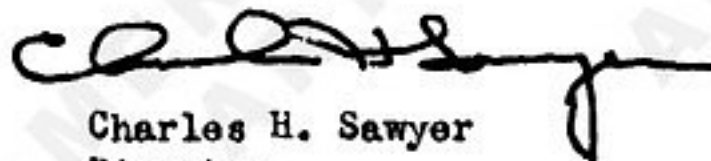
Mrs. Edith Gregor Halpert
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Mrs Halpert:

Thank you for your note and for your invitation to attend the preview of your 24th Annual Exhibition. I haven't been able to get in this week, but will certainly plan to see the Exhibition before it closes.

Both Ben Shahn and George Morris made very valuable contributions to the program of the Norfolk Art School. We were all very grateful for your cooperation in securing their services and also for the loans to the Exhibition.

Cordially,


Charles H. Sawyer
Director

CHS/fmd

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

September 28, 1949

Miss Alice Winchester, Editor
ANTIQUES
40 East 49 Street
New York 17, N. Y.

Dear Miss Winchester:

I shall be very glad to cooperate with you in writing my opinion on the question of American folk art for your symposium. You will receive the copy before December 1st.

Perhaps you can help me out in advising me where I can obtain the following copies of ANTIQUES which carry articles of special interest to me. I should also like to get a subscription blank so that I can be assured of the future issues:

May 1932
November 1934
September 1941
October 1941
October 1943
November 1943
August 1944
July 1945
September 1945
June 1947
January 1948
July 1948
September 1948

Sincerely yours

EGHla

September 28, 1949

Mr. Gardner Cowles
Cowles Magazines, Inc.,
511 Fifth Avenue
New York 17, New York

Dear Mr. Cowles:

Thank you for your letter.

In accordance with your request we have changed the billing and are now sending you a corrected invoice. Until the pictures are actually shipped -- within a day or two -- we are not in a position to ascertain the exact cost of packing and transportation. A separate bill for this will be sent to The Arts Trust Fund subsequently.

I want to take this occasion to express my appreciation for this generous deed and the spirit in which it is carried out. I can tell you honestly that this is a human experience that I shall always cherish. When Jacob Lawrence is well, it will give me special pleasure to report this experience to him.

I hope to have the pleasure of meeting you personally some time in the near future and to thank you.

Sincerely yours

EGHla

September 28, 1949

Mr. Dalzell Hatfield
Dalzell Hatfield Galleries
Ambassador Hotel
Los Angeles, California

Dear Dal:

It was swell to hear from you and to learn that you and Ruth are coming on during the fall of this year. We shall do much celebrating.

I am writing this in haste because I was quite distressed about your statement to the effect that you are planning an exhibition of the Marin watercolors to be announced to the press.

I was under the impression that I explained Marin's attitude about exhibitions. At present we are the only consignees who, as you know, have a large stock of Marin's paintings. We have them with the one condition that the pictures are retained in our possession, or are sent out on approval or for sale. We agreed that they would not be exhibited elsewhere without special arrangements with Marin.

Will you therefore please keep them on private consignment. You are free to show them to any of your clientele but we cannot agree to any publicity in relation to these pictures. I am sure that you can understand our position in the matter. When Marin returns in November we can discuss the possibility of a show in your galleries, but until then please sell them or show them quietly.

And so, cheerio

Sincerely yours

EGHla



DEPARTMENT OF STATE
250 West 57th Street
NEW YORK, N. Y.

September 29, 1949

Miss Edith Gregor Halpert
Director, The Downtown Gallery
32 East 51 Street
New York 22, N. Y.

Dear Miss Halpert:

Thank you for returning the captioned photostats to be used in our article Realistic Still Life.

As you know, from reading the text, the subject covered is the trompe l'oeil art of the period rather than just Harnett's works. If we were to use the two substitutions you suggested, we feel that the article would be greatly **overbalanced** with Harnett representation. Moreover, for policy reasons, we feel it would be inadvisable to use the "Faithful Colt." This, then is why we would like to use the two "Peto" pictures.

Smith College and the Modern Museum, owners of "Discarded Treasures" and "Old Scraps" respectively, abjured us especially to note that these paintings were by Peto. In view of this, would you advise that we take up with them the question of whether we should state in the captions for these pictures, "Believed to be by John Peto"?

We would greatly appreciate hearing from you as soon as possible, as our deadline for closing the issue is already upon us.

Sincerely,

Katherine W. Levin

(Mrs.) Katherine W. Levin
Managing Editor, ARTICA

September 29, 1949

Mr. Joseph E. Gold
Suite 1301 Finance Building
1428 South Penn Square
Philadelphia 2, Pennsylvania

Dear Mr. Gold:

I am sorry to be so late in replying, but I have had an extended vacation and am just getting at my correspondence.

During the past few years practically all of Kuniyoshi's paintings have been sold, including those he painted previously. The price range for gouaches executed in New England range in the neighborhood of \$500 at this time.

Since we have a fair policy of selling pictures only for the artists, we never purchase pictures owned privately for resale. Thus, I am not in a position to make you an offer since we never deviate from this policy for obvious reasons. I am sure that one of the Philadelphia galleries can help you out in this connection as there is a large market for Kuniyoshis.

Sincerely yours

EGHla

September 29, 1949

Mr. Merrill Griswold
Massachusetts Investors Trust Company
John Hancock Building
Berkley Street
Boston, Massachusetts

Dear Mr. Griswold:

A mutual friend of ours, Nat Saltonstall, was here on Saturday and during an impassioned sales talk on my part, he suggested that I write to you and transfer my salesmanship to a banker. This sounded so tempting that I am writing to you at once.

As you will see from the enclosed catalogue this is our 24th Annual Exhibition, which in itself indicates that we are a reliable institution. Our policy has been and continues to be an enthusiastic sponsorship of American art. The names listed in the catalogue are well familiar to the art world as the artists represent the leading exponents of all the progressive directions in American art and as a group these artists offer a brilliant cross section of the creative tendencies in our current art life.

Even if you are not planning to decorate your bare office walls at the moment, or to become an avid art collector like Nat Saltonstall, I am sure you will enjoy seeing the twenty-six exhibits on our well covered walls. And, after the delightful things Nat said about you, I am extremely eager to meet you. I do hope that you will come in very soon. I look forward to your visit.

Sincerely yours

EGH1a

MRS. MILDRED H LAMB
2649 BERKSHIRE ROAD
CLEVELAND HEIGHTS 6, OHIO

Sept. 29th, 1949

Dear Edith:-

Your letter of September 16th was forwarded to me here but nevertheless I was glad to hear from you. I developed a funny aching and rubbery knee soon after we got to the New Weston and barely was able to hobble around on it and because of it, we cut our visit short.

I had a most satisfactory conference with Mr. Curt Valentin of the Buchholz Gallery who wants to take the French articles on consignment and since he is willing to pay all charges, I am arranging to have them sent from the Vigevano Gallery. I telephoned to Antoinette Kraushaar who thinks she can now handle the Prendergasts and the Sloan and said she hoped to be able to net me around \$1000.00 apiece for them, i.e. the oils. She said she would write me a little later about them.

Now, after X-rays of teeth and knee which show no infection or arthritis, I am starting today on treatments for the metatarsal arch. Jordan is still laboring alone, with his wife's help, on his modern ranch-type house. This is the third year on it. Last winter they lived in the three-bedrooms and finished bath, using the second bathroom which is unfinished as to plumbing for a temporary kitchen. Radiant heating hot water and cold is in, he did the electrical work this summer and will soon plaster. It was nice to hear from you.

Mildred

September 29, 1949

Mr. Richard A. Loeb
Casilla 240-V, Correo 15
Santiago, Chile

Dear Dick:

When I returned from a trip I found your letter and was just too horrified with the news that so many of the paintings were definitely among the top examples by the artists.

I am communicating with the other galleries to call their attention to this theft, so that they will not snap up the Harnett, Sheeler, Davis and Karfiol without referring the matter to us. Are you sure that these are completely unrecoverable? Incidentally, why don't you replace these artists before you go off into new territory. However, I shall follow your request and send you photographs of several Jack Levines which we have been assembling for his one man show in Boston. The dimensions are listed on the reverse side of the photographs, which in his case are most inadequate because the rich color and texture are completely lost in black and white reproductions.

How about writing me a newsy letter and letting me know how you and Jane are getting on in your new home and whether the kids still remember their English.

Sincerely yours

EGHLa

91 Central Park West
N.Y. Sept. 29, 1949

Dear Mrs. Halpert,

Since I don't know when my pictures will be sold, I'm trying somewhat, to reduce my debt to you. I hope this arrangement is satisfactory for the time being. However, as soon as I sell something, I'll give you as substantial an amount as I can manage.

Thank you for waiting

Yours sincerely
Netherland

nr.

P.S.

I'm sorry I can't state
before January 1950.

VOGUE

The Condé Nast Publications Inc.
420 Lexington Avenue, New York 17

September 29, 1949

Mrs. Edith Halpert
The Downtown Gallery
32 East 51st Street
New York, New York

Dear Edith:

I know you will be interested in
our feature, NOT THE PAINTINGS BUT THE PEOPLE.

It is on page 126 of the October 1st issue.

A copy is on its way to you, and I
hope you will enjoy seeing it.

Cordially,



Allene Talney
Feature Editor

The Magazine **ANTIQUES** 40 EAST 49TH STREET, NEW YORK 17, N. Y.

ALICE WINCHESTER, EDITOR

September 30, 1949

Dear Mrs. Halpert:

Thank you for your letter of the 28th. I am delighted that you will go ahead on writing your opinions on the question of American folk art and am looking forward to receiving your manuscript by December 1st.

Thank you also for your query about a subscription blank and back issues of the Magazine. The blank is herewith enclosed. The back issues we still have in stock are as follows: September 1941, October 1941, October 1943, August 1944, June 1947, and January, July, and September of 1948. Back copies cost \$1.00 apiece, and if you wish these issues, I shall be happy to place your order.

The other issues you mentioned I am sorry to say are out of stock. (Those were May 1932, November 1934, November 1943, July 1945, and September 1945.) You might be interested in writing Mr. James Kane, 135 East 34th Street, New York City. He deals in back issues of ANTIQUES and has been able to help our readers in finding copies we no longer have.

Sincerely yours,

Alice Winchester
Editor

Mrs. Edith G. Halpert
The Downtown Gallery
32 East 51 Street
New York 22, New York

Enc.

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September 30, 1949

Mrs. Louise Ault
Woodstock
New York

Dear Mrs. Ault:

Thank you for sending me a catalogue of the George Ault exhibition. I have already seen some of the reviews and have heard that the show was exceedingly handsome.

It was very good news about the Cleveland Museum announcement which appeared in one of the magazines recently. I congratulate you in your successful activities.

Sincerely yours

EGHla

September 30, 1949

Miss Katherine S. Dreier, President
Societe Anonyme
130 West River Street
Milford, Connecticut

Dear Miss Dreier:

Please forgive me for not having answered your letter sooner. I just got back from my vacation and was overwhelmed with correspondence.

Enclosed you will find the data you requested.

Aside from the vital statistics, I can tell you that Arthur Dove was represented exclusively by Steiglitz. Occasionally I would sell a Dove by coaxing one from Steiglitz for a specific collector, but not until Steiglitz's death were the Dove pictures transferred singly or collectively from An American Place. Dove appointed the Downtown Gallery his agents immediately after, and the family continued the arrangement when Dove died - November 22nd 1946.

If there is any other information we can supply, please do not hesitate to call on us.

Sincerely yours

EGHla

30 September 1949

Mr. Alfred Fowler
1714 Connecticut Avenue
Washington 9, D. C.

Dear Mr. Fowler:

Mr. Kuniyoshi has forwarded to me your letter of September 23, concerning his lithograph JAFB. Unfortunately, the entire edition pulled from that stone has been sold. We have in stock, however, a number of equally fine lithographs by Kuniyoshi. We would be glad to forward a selection of these to you to present to your client. We would allow you a twenty percent commission on any you sold.

We have other prints by artists we represent; and if you are ever in New York, I would suggest that you come into the gallery, as you might find some that would interest your clients. We would allow you a similar commission on these.

Sincerely yours,

Charles Alan
Associate Director

September 30, 1949

*20E mch ed AFT
mum*

Mr. Charles Montgomery
Winterthur,
Delaware

Dear Mr. Montgomery:

During the past few months I have heard your name mentioned so many times, that I am very much intrigued and eager to meet you.

When you are next in New York wont you drop in to see what we have in the way of American folk art, both in the painting and sculpture group. As you probably know, this is the pioneer gallery in the field and thus we have a number of outstanding objects which we acquired as far back as twenty years ago. You may also know that we have made a number of museum collections, including the Rockefeller collection in Williamsburg. In any event, I am sure that you will enjoy going through our record books and in seeing some of the original objects.

I look forward to the pleasure of meeting you.

Sincerely yours

EGHla

September 30, 1949

Mrs. John D. Rockefeller III
1 Beekman Place
New York, N. Y.

Dear Mrs. Rockefeller:

I thought I would let you know how enthusiastic Mr. Jones is about the two pieces of Shaker furniture. No doubt he has written to you and to Mr. Rockefeller to express his gratitude.

It was wonderful about the new addition to the family and I hope that you and the baby are doing very well. When you are up to it I hope you will come in to see our new show and I am still very eager to see your house in progress.

My very best wishes and best regards.

Sincerely yours

EGHla

1 October 1949

Miss Carol Anderson
American Youth Hostels, Inc.
351 West 54 Street
New York 19, N. Y.

Dear Miss Anderson:

As you probably know, we act merely as agents for the artists whom we represent. There are so many requests for exhibitions at this time, particularly from institutions which make their purchases from such annual exhibitions, that we do not feel that we can take the responsibility of lending paintings for purely educational purposes. As I am sure you understand, the stock of paintings by these artists is not large enough to allow for additional loans. Perhaps at some future date we shall find ourselves in a position to be more cooperative.

Sincerely yours,

Charles Alan
Associate Director